

Sets in Order

35¢

APRIL
1963

The Official Magazine of SQUARE DANCING



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(SEE PAGE 14)



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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I realize you try to reach lots of folks — dancers, club officers, callers, etc., but I would like to see more articles for the serious callers such as Bob Page's article in the September (1962) issue on programming. I feel sure we callers could benefit very much from the writings of the talent you have available . . .

I would like to see you revive the Current Best Seller list, also, listing the most popular singing calls during a given month. This list could be expanded at the end of a given year to include the best 20 dances recorded in that year. This could serve as a buying guide to both callers and dancers . . .

Emanuel Duming
Jackson, Miss.

We've inaugurated a new "top ten" best sellers list of records. The first installment came out in the last issue and you'll find this month's in with our Record Reviews. Hope it will be helpful.—Ed.
Dear Editor:

The following information has just been received about the Square Dance Special (train) to the 12th National at St. Paul — June 20-22, 1963.

The Oklahoma Federation is putting on a big party Monday night June 17, in Oklahoma City, so those planning on going by train should leave Los Angeles area on June 15, to make this
(Please turn to page 54)



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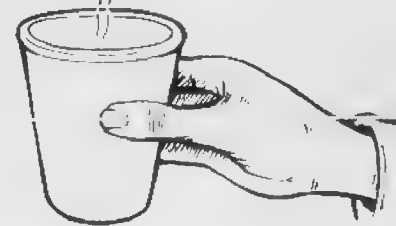
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Bulletin No. 1

SETS IN ORDER AT ASILOMAR

July 28 thru August 2, 1963

Summer Asilomar '63 - Mark These Dates: July 28 to August 2

If you're looking for the happiest square dance experience of your life, why not start in the right direction by sending today for your free illustrated Asilomar brochure? This summer's Square Dance Vacation Institute will feature the calling and teaching of Bob Van Antwerp, Arnie Kronenberger, Bob Osgood, and will once again feature Ed Gilmore. The round dancing will be ably handled by Forrest and Kay Richards and Jack and Darlene Chaffee. What a staffulty! What a wonderful setting for fun!

"New Look" Prevails at Asilomar

A brand new format, including the best of past schedules and bringing in many new ideas, will be the feature this summer. An emphasis will be placed on a more leisurely program while still keeping all the pleasures of past workshops, parties, styling clinics and afterparties. You're in for a pleasant surprise!

Special: For Callers Old and New - An Asilomar First

Ed Gilmore will conduct a complete callers' course at Asilomar this summer. The class, requiring special applications, will be limited in size. It will run simultaneously with the regular dancing session. Individual help and coaching will be given and all phases of the calling picture will be studied.

For the Youngsters, too

Asilomar offers an opportunity for the young fry from the ages of 5 to 18 to enjoy a regular supervised camp program. You just can't beat the fun. The kids will love it and you'll enjoy spending your vacation with them at the same beautiful location.

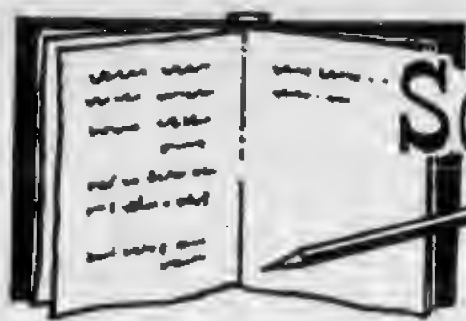
Parting Shot - The Future

After the session this summer, the next regular Sets in Order Vacation Institute at Asilomar will be in February of 1964. The applications for Winter Asilomar, which will feature Frank Lane, Marshall Flippo, Bob Page, the Hamiltons and the Osgoods, will be ready in late summer.

Write for your brochure today —

Sets in Order

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Square Dance Date Book

- April 5-6—10th Ann. Birmingham Assn. Alabama Jubilee; Mun. Aud., Birmingham, Ala.
 April 5-6—8th Ann. Southwest Kansas S/D Fest.; Municipal Aud., Dodge City, Kansas
 April 5-6—West Texas S/D Festival
 Municipal Coliseum, Lubbock, Texas
 April 5-7—Valley of the Sun S/D Festival
 High School, Tempe, Arizona
 April 6—Nevada S/D Assn. Spring Jamboree
 Tonopah, Nevada
 April 6—Northeast Okla. Dist. S/D Festival
 Fair Grounds Arena, Tulsa, Oklahoma
 April 6—Benefit Square Dance
 Wells Field House, Ft. Belvoir, Va.
 April 6—9th Ann. Valley Leaders Spring Jam.
 Square Dance Center, Mabton, Wash.
 April 17—Merrimac Guest Caller Dance
 Ocean View Hall, Norfolk, Va.
 April 19—Wagon Wheelers' Spring Hoedown
 Boyle Gym, Campion Coll., Regina, Sask., Can.
 April 19—Knothead Dance
 I.O.O.F. Rec. Hall, Salina, Kansas
 April 19-20—Knoxville Assn. Dogwood Fest
 Square Dance; Knoxville, Tennessee
 April 20—Northwest Okla. Dist. Festival
 Enid, Oklahoma
 April 20—2nd Ann. Cotton & Jeans Hoedown
 Natl. Guard Armory, Iron Mountain, Mich.
 April 20—Official Night Owl Dance
 Fort Dodge, Iowa
 April 20—4th Ann. Barn Rockers' Jamboree
 High School Gym, Halfway, Oregon
 April 20—12th Ann. Spring Jam. Man. Fed.
 Notre Dame Aud., Winnipeg, Man., Canada
 April 21—Western Assn. 15th Ann. Dance
 Moonlight Rollerway, Pasadena, Calif.
 April 21—Chicagoland R/D Leaders' Society
 Spring Fest.; Community Hse., Hinsdale, Ill.
 April 26—San Antonio S/ and R/D Festival
 San Antonio, Texas
 April 26-27—Mohawk Valley S/D Festival
 Mohawk Valley Com. College, Utica, N.Y.
 April 26-27—Gateway of the West S/D Festival
 Armory, St. Louis, Mo.

(Please turn to page 64)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. XV NO. 4

Printed in U.S.A.

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reproduced without written permission of the publisher.

Second class postage paid at Los Angeles,
California

Subscription: \$3.70 per year (12 issues)

PLEASE NOTE: Allow at least three weeks'
notice on changes of address and be sure to
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TABLE OF CONTENTS

3	From the Floor
5	Square Dance Date Book
6	On the Record and Record Report
11	As I See It, by Bob Osgood
14	Square Dance Vacations 1963
16	Americana: The Old Maid, by Terry Golden
17	The Dancer's Walkthru
21	12th Annual National Square Dance Convention
22	Sight Calling — An Opposing View, by Bill Peters
24	Overseas Dateline
25	'Round the Outside Ring
29	Workshop
36	Introduction to Basic Handbook
37	Handbook Series: The Basic Movements of Square Dancing
63	The Caller of the Month: Finis Nabors
71	Paging the Roundancers: Scotty and Doris Garrett
76	Current Best Sellers: Record Sales Survey
86	Experimental Lab: Wheel and Hook

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CALLER'S MATERIAL AVAILABLE

Revised Figures and Terms (1962)	\$1.00
1962 Caller's Roster	\$1.00
Training Manual	\$3.00
Caller's Guide	\$3.00
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SINGING CALLS

SWEET POPPA — Kalox 1024 *

Key: F **Tempo:** 126 **Range:** High HA

Caller: Harper Smith **Low LA**

Music: Western 2/4 — Guitar, Piano, Drums,
Violin, Bass, Trumpet

Synopsis: Complete call printed in Workshop.

Comment: An interesting instrumental. Tempo is a little slow but it is recorded in a low key so some increase works out well. Meter of call could be improved but figure is well timed and fun to do. **Rating** ☆☆

BEVERLY HILLBILLIES — Jewel 106 *

Key: G **Tempo:** 126 **Range:** High HD

Caller: Louis Calhoun **Low LD**

Music: Western 2/4 — Banjo, Drums, Piano, Bass

Synopsis: Complete call printed in Workshop.

Comment: An interesting novelty number and excellent music. Call is recorded in a high key and many callers will not reach the higher notes but it can be "faked." **Rating** ☆☆☆

BEI MIR BIST DU SHON — MacGregor 966

Key: D **Tempo:** 124 **Range:** High HA

Caller: Chuck Raley **Low LA**

Music: Standard 2/4 — Accordion, Piano, Guitar,
Bass Guitar

Synopsis: (Break) Allemande — go forward three — box the gnat — pull by — allemande — go forward three — box the gnat — pull by — allemande — grand right and left. (Figure) Heads

(Reviews, continued on page 8)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

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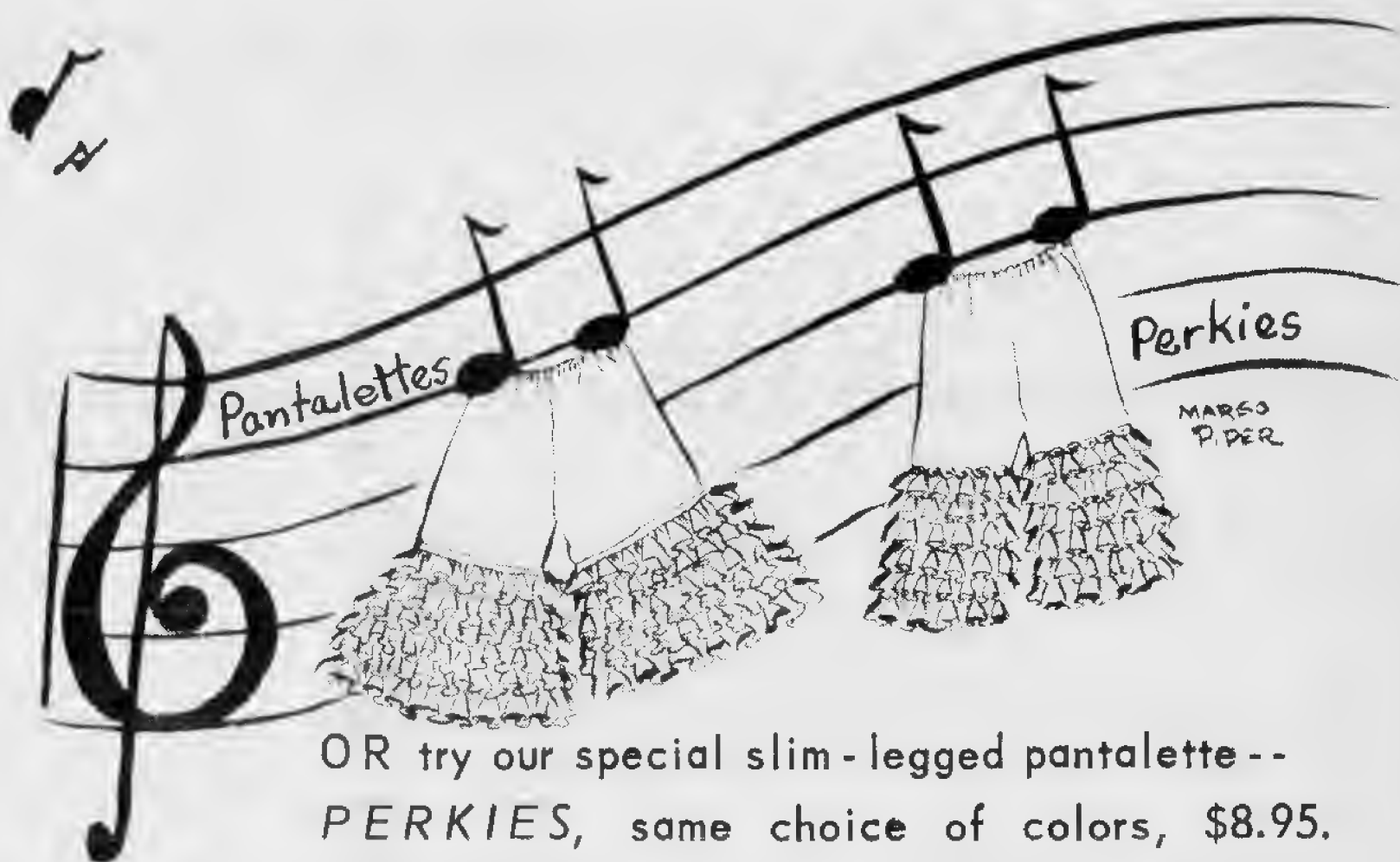
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up and back — square thru — split two to a
 line — up and back — box the gnat — pull by —
 allemande — do sa do — corner swing — prome-
 nade.

Comment: Music is well played and is recorded
 in a low range key. Tune is easy to sing but
 callers must "style" it to avoid monotony.
 Dance patterns are conventional and well timed.
 Rating ☆☆☆

WONDERFUL AND GRAND — Top 25054

Key: D **Tempo:** 128 **Range:** High HA
Caller: Dub Perry Low LA
Music: Standard 2/4 — Guitar, Piano, Drums, Bass,
 Banjo

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Synopsis: (Break) Corner do sa do — see saw —
 gents star right, ladies promenade — turn part-
 ner left — corner right — partner left — men
 star — pass partner — allemande — right and
 left grand — promenade. (Figure) Ladies chain
 — do paso — go full around to lead right for
 right and left grand — do sa do — backtrack —
 girls turn back — promenade.

Comment: Tune is "Bei Mir Bist du Shon" and is
 in a comfortable low range key. Music is good
 and figures are fast moving and well timed.
 Lyrics are interesting. Rating ☆☆☆

(Please turn to page 74)

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Sets in Order



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this
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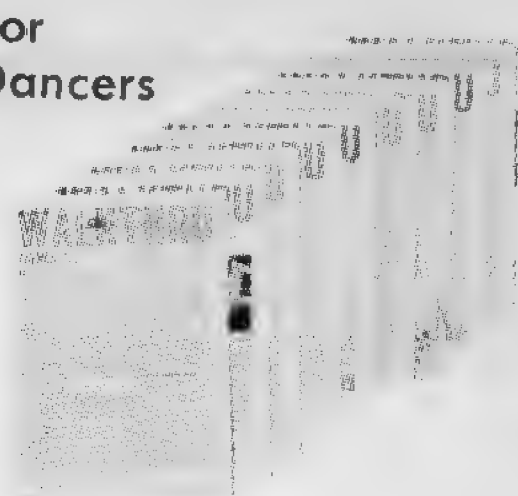
And in every issue
you'll find . . .

For
Callers



Articles
and dances galore

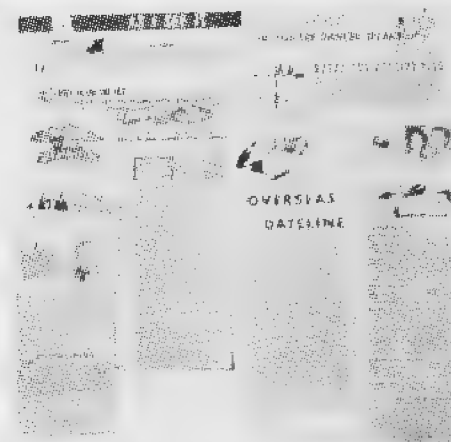
For
Dancers



Many pages
of helpful hints



and for
everyone pictures of
how to do the dances



stories and news
items from all parts
of the world



with information from
front to back



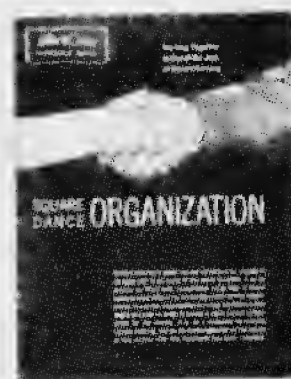
AND several times
each year—Handbooks

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as these
in the
past



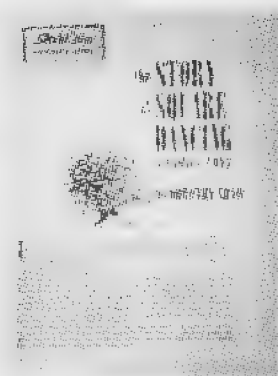
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To help start out
on the right foot

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You
All



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Lots more, soooooo
KEEP 'EM COMING

Sets in Order

462 N. ROBERTSON BLVD.
 LOS ANGELES 48
 CALIFORNIA



AS I SEE IT

bob osgood

April 1963

LET FOLKS SAY WHAT THEY WILL. Let those who wish deny the fact, but it seems apparent to me that one of the high points of an evening of square dancing is that time in the night's dancing when the calling stops, the microphone is put away and the aroma of hot coffee announces that it is once again refreshment time.

Never was there a part of the square dancing activity so far removed from any hope of standardization. I would just imagine that if there are 50,000 square dance clubs active today, there must be 50,000 different ways of observing the ritual of the refreshment break. However, when you take the individual characteristics out of the picture, refreshment time usually boils into one of four categories.

(1) The club that breaks somewhere during the evening for a fifteen minute to a half-hour refreshment recess. (2) The club that gets all the dancing out of the way, then starts the refreshment break which climaxes the evening. (3) The no-refreshment-break club or the one which has constant refreshments — lemonade, cookies, etc. — available during most of the evening for those who would like to help themselves. (4) The pre-dance dinner which often takes the form of potluck or steak fry.

Of the lot, I must admit being a bit partial toward the second. Somehow, following refreshment time when dancing picks up again folks seem to drift away couple by couple until perhaps only a square or two are left in the hall. On the other hand, when all the dancing is completed first we notice folks take more time with their snack, then sit around and yak indefinitely until some ruthless soul comes by and flicks the light off and on to remind everyone that it is time to go home.

Perhaps the most disconcerting experience in refreshments that I can remember occurred at a dance in a little lumbering town in Washington a number of years ago. Half way through

the evening some of the women folk began disappearing into the kitchen. Soon, unbelievably delicious out-of-this-world aromas started drifting across the hall. At first there were only wisps. Then slowly the room filled with the smell of fresh-baked apple pie. By mid-evening it was just more than a person could take. The tables were pulled out, the dancing just stopped, and the eating started — just as simply as that. No one had to make any announcements.



Step Two

AS THE APPEARANCE of square dancing gradually changes over the years, adding a bit here and subtracting a movement or two there, Sets in Order has been attempting to keep pace with each step of our progress. We feel that by regular appraisals of the activity and by constant study we are able to trace its course.

Last month as we set out to investigate the future of square dancing we decided that the first step was to take a close look at the present. In the March issue we ran a list of some 279 different movements and terms that vied for position in the ever changing language of the activity.

If you'll remember, a little over three years ago — as a result of extensive research — Sets in Order came out with a list of 20 suggested basics plus 10 more advanced basics which we refer to as the Basic Movements of Square Dancing. Except for one or two minor revisions in the past three years the list has stayed virtually intact.

In looking at the activity as it is today, some

three years later, and analyzing the basics in use and the methods of teaching practiced by our callers, it seems timely to make a major revision. This revision, in progress for the past six months and aided by some 26 caller-teachers in the country, is presented in picture and text form in a 16-page booklet in the center of this issue (page 37).

In an activity where the rules of the road seem to be continually changing, we base a list such as this on our definition of a basic, which you'll find reprinted in the handbook, and also on our general feeling of the activity as a whole. Give it a look — and then be ready with us for Step 3 coming soon.

This and That

I FEEL MOVED at this time to direct a letter to President Kennedy on the subject of his physical fitness program.

Dear Mr. President:

What's all this sudden fuss about walking? We see in the papers where marines and soldiers and office workers and government officials are all out trying to outdo each other to prove that it's possible to walk 50 miles. Chances are that as soon as they make their point (or fail in the attempt) they sit back at their desks resolved to let someone else do the walking in the future.

It might be interesting for you to know that several hundred thousand Americans today (and for the past several years) have been square dancing their mileage and coming back again and again for more. Recently, in a test, a large group of average square dance enthusiasts checked their dancing mileage over a five-day period. The result, clocked by a pedometer strapped to the leg of one of the dancers, indicated 70.1 pleasure-filled miles clocked in the enjoyment of this typical American activity.

If anyone is looking for a permanent means of staying healthy (and enjoying himself in the process), may we humbly suggest that he check with his local school or playground or inquire of neighbors and friends in order to locate a square dance group in the area. If it's exercise that Americans need and if it's a sugar-coated form that is needed to attract the greatest number, you won't find a more perfect solution than square dancing.

With fondest regards,

For Simpler Dancing

SOON AFTER THE February issue of *Sets in Order* got off in the mail we began to get letters from folks in different parts of the country commenting on our thoughts concerning places for beginners to dance at the big conventions. Folks evidently wanted us to know that this has been given special attention in quite a few instances.

Folks in Washington, D. C. mentioned that the Atlantic Convention and Washington Festivals have been featuring at least a dozen hours planned for the newer dancers. Those responsible for the Buckeye Square Dance Convention to be held in Columbus, Ohio (May 3rd, 4th and 5th) say that their State Convention will feature family style dancing on Friday, Saturday and Sunday. By this they refer to the type of dancing where "mother, dad and the small fry dance together." Nothing too complicated — just fun.

Then there's a very pleasant word from Lynn Woodward, program chairman for the 12th Annual National Square Dance Convention coming up in St. Paul in June. Lynn says that there will be one room for square dancers who are new to this hobby as well as for old time dancers who are casual dancers and want a place at the National where they may enjoy not too difficult dancing. Special callers and a special program are being geared up just for this event and it sounds definitely like a step in the right direction.

And so it seems that the need was answered before we even brought it up. Perhaps there will be others to pick up the idea. Let's hope so.

Music for Dancing

WITH HUNDREDS and perhaps thousands of up-to-date phonograph records from which to select our square dancing accompaniment, it's difficult to imagine a time and place where there might not have been any square dance music available as we might know it.

For example, could you imagine a square dance activity surviving where there were not only no records available but no musicians? In one part of New England square dancing was kept alive for many years with just the accompaniment of men, humming. That's right — just the music made by humming voices. Feet could move to the sound, and callers could

call and folks enjoyed themselves.

It's all told in a little book we received a few months ago called *I Hear Ringing Reels*.^{*} It isn't a large book but in its 15 selections are invaluable bits of true Americana written by William Dudley Laufman, a man who loves New England and loves square dancing. Here's the little prosesong that tells about the lilting or humming form of accompaniment.

MOUTH MUSIC

*Lived on a farm he did, up Cape Breton way,
back from the sea a bit, but with tide.
Said they dragged the river bottom each
spring to bring up the sludge you know
for to spread on the fields.*

*Did you know Don Messer the fiddler, I says.
O sure says he, and many's the time I
tuned up a dance too. Tuned up a dance,
says I, what do you mean by that? You
went around and tuned up the fiddles?
O hell no he says, I tuned up the dance.
We hummed the tunes don't ye know, mouth
music we called it, some call it lilting; our
fiddlers were in Germany or at sea for the fish.*

*Well, I says, how would you tune up a dance?
Do one for me now like you was up north.*

*Here's Miss McLeods Reel for ye. Deedle di
de didle di dum deedle dum; see now how it
goes. We used to dance out on the weather
gray wharf in the salty inlet, spruces by
the rock shore and gulls above wheeling
and mewing. Four old men with white beards
sat in the first row, they were the first
rate tuners. (One of them always held my
sister on his knee.) We younger chaps stood
in the second row, being second raters, and
suntanned fishermen with their wives and
girls danced and tapped on the smooth boards
above the salt tide.*

*O we made those folks dance, I'll tell ye,
there's a power of music in the tongue,
makes toes itch.*

^{*}*I Hear Ringing Reels And Other Prosesongs and Verse*, by Dudley Laufman — \$1.00 to Windtimothy, Shaker Road, Canterbury, New Hampshire.©

Just Talk

IF YOU SHOULD get together with a group of callers or dancers who have been in square dancing for a good number of years, you're bound to pick up little bits and pieces well worth a chuckle or two.

Not long ago a group of us were sitting

around the hall long after the dancing had stopped and while the folks were still cleaning up the coffee maker and putting the decorations away. Something occurred in the conversation that reminded one of the group about the time he showed up at the hall, ready to dance, only to find the hall securely locked and with a gathering crowd waiting impatiently at the door for someone to come along with a key. No one came and finally one of the group found an open window, shinnied in and opened the door for the rest of the group.

"We had our dance alright," he remembered, "but every room in the hall was locked and there was no kitchen."

As you might imagine that got us off to a good start. Someone recalled the evening when the dates had gotten mixed and somebody had forgotten to hire a guest caller for the evening. Then someone went a step further and remembered when *two* callers were hired for the same night and both showed up on time.

It's rather fortunate that square dancers and callers are the wonderful, flexible people that they are. Some of the things that happen unexpectedly are enough to unnerve an expert.

A topper to the two callers on one night was the time when two clubs both showed up at the same hall at the same time. Again someone had goofed and both clubs actually had made reservations on the hall. It was a bit crowded, needless to say, but with two callers trading off with the calling and the dancers taking turns on the floor, everything worked out in fine shape.

We remember one time, several years ago, that a caller friend was set to call for a dance some hundred miles away from where he worked. For the occasion he managed to get off work early. He drove the hundred miles and stopped at a motel just a short distance from the dance hall. Being tired, he lay down to take a nap and get rested and ready for the evening. When finally he woke up, it was three the next morning. No one can quite recall what happened at the dance that particular evening, but now that several years have gone by the caller involved can finally talk about the experience.

No matter what happens to you, or your club, or your caller, that might be out of the ordinary, somewhere along the line the same thing probably has happened to someone else. The best thing to do is just grin and bear it. No matter how serious it sounds today, it's going to make a good story to tell tomorrow.

SQUARE DANCE

VACATIONS 1963



READY TO TOOT OFF to a square dance institute this summer or fall? Then you will be inspired by the lists printed below. Just take your pick for fun and frolic.

April 26-28 — Hacienda Holiday, Bakersfield, Calif. Frank Hamiltons, Walt Woodhams, Forrest Richards', Bob Van Antwerp. Write Frank Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.

April 27 - May 5 — 20th Consecutive Fontana Swap Shop, Fontana Village Resort, N.C. Write Fontana Village Resort, Fontana Dam, N.C.

May 10 - Oct. 27 (10 Weekends) — 5th Annual Square and Round Dance Weekends, Chula Vista Resort, Wisconsin Dells, Wisconsin. Joe Lewis, Frank Lanes, Jim Brower, Sam Mitchell, Herb Johnsons, Ed Gilmores, Johnny Le Clair, Max Forsyths, Art Weisensels, Marshall Flippo, Date Fosters, Wally Schultzes. Write Joe F. Kaminski, Chula Vista Resort, Wisconsin Dells, Wisconsin.

May 22-26 — Fontana Fun Festival, Fontana Village Resort, N.C. Write Fontana Village Resort, Fontana Dam, N.C.

June 1-Aug. 31 — Square Dance 'n' Camp (Weekends), Westfield, Mass., Gloria Rios, Curley Custer, Dave Taylor, Red Bates, Art Harris, Herb Keyes, Ron Schneider, Bill Dann, Dick Jones, Earl Johnston. Write The Woodlands, Northwest Road, Westfield, Massachusetts.

June 2-7 — Ed Gilmore's Callers' College, Congress Inn, Youngstown, Ohio. Write Gilmore, 817 San Gabriel Pl., San Diego 9, Calif.

June 3-23; Aug. 25-Oct.12 (10 Weeks) — Square Dance Vacations, Kirkwood Lodge, Osage Beach, Mo. Frank Lane, Marshall Flippo, Manning Smiths, Frank Hamiltons, Arnie Kronenberger, Harper Smith, Ray Smith, Ernie Gross', Max Forsyth, Johnny Davis, Bob Fisk, Gene Arnfields, Red Warrick, Bob Page, Elwyn Fresh's, Selmer Hovland, Jerry Washburns, Jack Jackson, Paul Tinsleys, Jim Brower, Johnny Le Clair, Jack Chaffees, Sam Mitchell, Jack Stapletons. Write Square Dance Vacations, Kirkwood Lodge, Osage Beach, Mo. (SOLD OUT)

June 14-16 — 1st Annual Squaw Valley S/D Vacation, Olympic Village, California. Bob Page, Dave Taylor. Write Squaw Valley Square Dance, #800, 105 Montgomery St., San Francisco 4, California.

June 16-21 — Capon Capers S/D Vacations, Capon Springs, W. Va. Decko Deck, Ron Schneider, Tom Johnstons. Write Capon Capers, P.O. Box 78, Annandale, Va.

June 16-21 — Flamingo Daze S/D Vacation, Santa Rosa, Calif. Bruce Johnson, Lee Helsel, Manning Smiths. Write Flamingo Daze, 4509 Thor Way, Sacramento 25, Calif.

- June 23-Aug. 2; Aug. 11-16; Aug. 25-30 (4 Weeks Plus Weekends) — Family S/D Vacation, Greenbush Inn, near Oscoda, Mich. Vern Smith, Bill Peterson, Bill Gracey, Dub Perry, Norm Seay, Paul Smith, Connie Dahl, Bob Darby, Frank Lehnert, Bev Tallman. Write Mrs. Pat Crupi, 23790 Maude Lea Circle, Novi, Mich.
- June 23-28 — Dance-A-Cade, Summit Hotel, Uniontown, Pa. Joe Turners, Frank Hamiltons, Harley Smith, Bob Page, Forrest Richards'. Write Joe Turner, 6317 Poe Rd., Bethesda, Md.
- June 23-29 — Banff S/D Institute, Banff School of Fine Arts, Banff, Alberta, Canada. Manning Smiths, Bruce Johnson, Lee Helsel. Write Mrs. Jean Sherwin, 9319 - 86th St., Edmonton, Alberta, Canada.
- June 30-July 6 — 1st Annual Montana State College S/ & R/D Institute & Festival, Bozeman, Mont. Bruce Johnson, Manning Smiths, Lee Helsel (Festival), John Shadoan. Write Shadoan, Summer Quarter Office, Montana State College, Bozeman, Montana.
- June 30-July 19 (3 Separate Weeks) — Boyne Mountain S/D Vacations, Boyne Falls, Mich. Johnny LeClair, Bob Page, Dave Taylor, Willard Orlich, Jack Stapletons, Max Forsyth, Bruce Johnson, Johnny Davis, Jack May, Date Fosters. Write Squarama, P.O. Box 5183, Grosse Pointe 36, Mich.
- July 1-6 — Pairs 'n' Squares Summer Institute, Aston Villa, Lake Muskoka, Ontario. Bob and Becky Osgood, Don and Marie Armstrong and Basil Valvasori. Write Harold Harton, Director, 224 Poyntz Ave., Willowdale, Ontario, Canada.
- July 14-19; Aug. 11-16 — Al Brundage Vacations, West Point, N.Y. Al Brundage, Jack Jackson, Max Forsyth, Dub Perry, Curley Custer, Art Harris, Jules Billards, Paul Merolas. Write Al Brundage, 11 Dover Rd., Westport, Conn.
- July 14-Aug. 11 (4 Separate Weeks) — 16th Annual Rocky Mountain Square Dance Camp, Lighted Lantern, Golden, Colo. Ray Smith, Johnny LeClair, Wally Schultz, Vaughn Parrish, Tex Brownlee, Ernie Gross, Jon Jones, Gaylon Shull, Bob Smith-wicks, Gene Arnfields, etc. Beginners' Week, July 7-14. Write Paul Kermiet, Rt. 3, Golden, Colo.
- July 28-Aug. 2 — Sets in Order Asilomar Institute, Pacific Grove, Calif. Arnie Kronenberger, Bob Van Antwerp, Ed Gilmore, Bob Osgood, Jack Chaffees, Forrest Richards', (Ed Gilmore Caller-Course in conjunction). Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.
- July 28-Aug. 2 — 2nd Golden Triangle Vacation Camp. Bob Brundage, Chuck Donahue, Linc Gallacher, Jules Billards. Write Lee Canova, 1525 Red Oak Dr., Silver Spring, Md.
- July 28-Aug. 2 — Canadian Capers, Kootenay Lake, Nelson, B.C., Canada. Bob Page, Dave Taylor, Scotty Garretts. Write Canadian Capers, 623 Latimer St., Nelson, B.C., Canada.
- July 28-Aug. 11 — Rainbow Lake S/D Institute, Brevard, N.C. Jim Pearson, George Campbell. Write Pearson, 4534 - 12 Ave., N., St. Petersburg, Fla.
- Aug. 11-24 — 4th Annual Blue Ridge Square Dance Camps, Clayton, Ga. Jim Brower, Gordon Blaum, Reed Moody, Tom Johnston, Curley Custer. Write Cross Trail Square Dance Center, 4150 S.W. 70th Court, Miami 55, Fla.
- Aug. 18-23 — 7th Annual Pow Wow, Wigwassan Lodge, Muskoka, Ont., Canada. Decko Deck, Jack Jackson, Angus McMorran. Write Capon Capers, P.O. Box 78, Annandale, Va.

Aug. 30-Sept. 1 — Labor Day S/D Week-End, Grosvenor's Inn, Estes Park, Colo. Frank Lane. Write Grosvenor's Inn, Estes Park, Colo.

Aug. 30-Sept. 2 — 7th Annual Labor Day S/D Vacation, Conneaut Lake Park, Pa. Lloyd Litman, Ralph Pavlik, Ron Schneider. Write Kon Yacht Kickers, P. O. Box 121, Meadville, Pa.

Sept. 16-22 — Jekyll Holiday for Square Dancers, Wanderer Resort Motel, Jekyll Island, Ga. Harry Lackey, Irv Elias, Dick Fox, Bob Wagar. Write the Wanderer, Jekyll Island, Ga.

Sept. 20-22 — Squaw Valley Weekend, Olympic Village, California. Arnie Kronenberger, Bob Van Antwerp, Scotty Garrett. Write Bill Stapp, 3000 La Via Way, Sacramento 25, California.

Sept. 27-29 — Holiday Weekend, Sheraton-Syracuse Inn, Syracuse, N.Y. Decko Deck, Curley Custer, Angus McMorran. Write Capon Capers, P.O. Box 78, Annandale, Va.

Oct. 4-6 -- Prud'homme's R/D Holiday, Vineland Sta., Ont., Canada. Frank Hamiltons, Walt Woodhams, Jerry Helt, Van Van Sickles. Write Frank Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.

Oct. 18-20 — Hacienda Holiday, Bakersfield, Calif. Frank Hamiltons, Walt Woodhams, Forrest Richards'. Write Frank Hamilton, 540 W. Sierra Madre Blvd., Sierra Madre, Calif.



By Terry Golden, Colorado Springs, Colo.

ALTHOUGH THIS SONG is probably of comparatively recent origin — probably within the last seventy-five years somewhere, it's the folk song type, in that it's seldom seen in print, and is passed around mainly from person to person. And without doubt there have been college kids who were not satisfied to leave the song where

it ends but have developed additional verses of more limited social acceptance. There's one thing about this Old Maid that has always made me wonder about her. She's terribly righteous, scrupulously upright, rigidly determined to avoid any possibility of scandal. OK, then how come she *knows* so much?

THE OLD MAID

He asked to hold my hand; I seriously objected;
I knew the feeling was grand, but I might not be respected.

He asked me for a kiss: I seriously objected;
I knew the feeling was bliss, but I might not be respected.

He asked me for a hug; I seriously objected;
I knew the feeling was snug, but I might not be respected.

Now I'm old and gray, and love I have rejected;
They call me an old maid, but **BY GOSH I'M RESPECTED!**



THE DANCER'S WALKTHRU

Sets in Order

THEME FOR APRIL

WITH COLORED EGGS, tiny chicks, fluffy bunnies, pots of lillies and flower-bedecked bonnets, once again Easter's here to greet us. Have you ever wondered from whence comes this custom which heralds the near approach of spring?

Should we go back to the year 325 A.D. when it was first decided upon which day Easter would fall, we would discover a rather practical reason for its coming on the first Sunday following the first full moon on or after March 21st. At this particular season, travelers in Asia Minor made their pilgrimage to participate in yearly festivals, and they needed *moonlight* to travel by. We even find that the word Easter translates from an Anglo-Saxon goddess, Eostre, whose festival celebrated light and the spring equinox.

And so we, too, rejoice at the coming of springtime and light. Of course, somewhere over the years, via such countries as Egypt and Persia, we have included in our customs the Easter eggs, supposedly laid on Easter eve by none other than the Easter rabbit. Unfortunately a majority of young people today may slightly doubt this Easter hare when neighborhood shopping centers brashly display Easter attractions quite soon after Valentine's Day has passed.

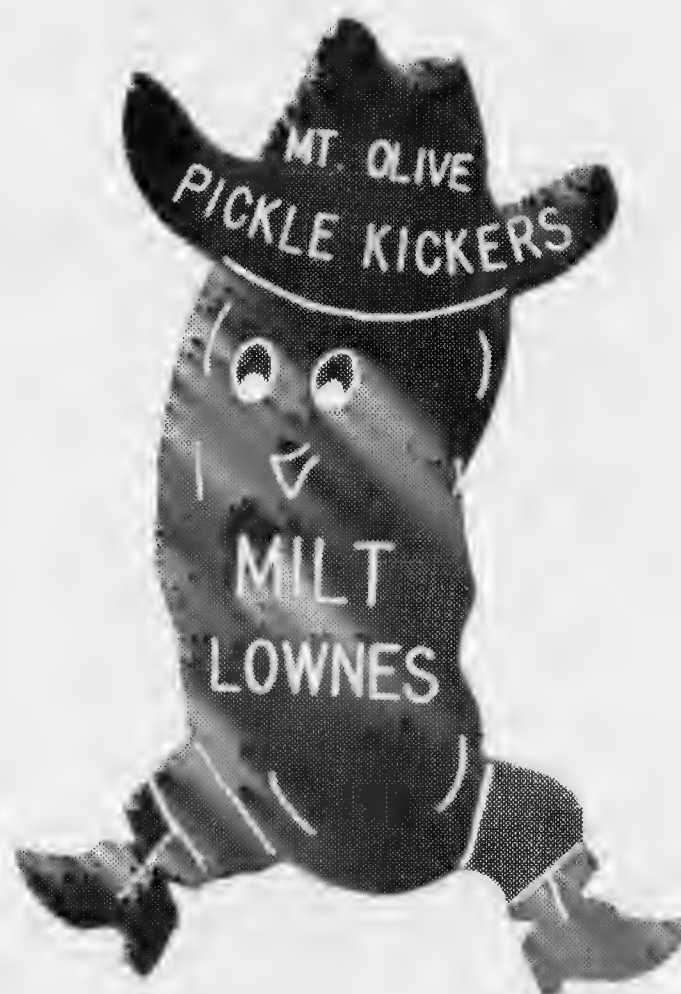
Ah, well, back to our square dance. Let's ease the problem of our Easter bunny this year by providing artificial eggs as decorations for this year's refreshment table.

By checking your local stationery and variety stores, you'll discover a wide selection of "fold-up" eggs in different sizes and colors made from tissue paper. Arrange two or three of them on a pastel-colored cloth and flank with pastel candles. Decorate a dime-store basket by first folding a fancy paper-lace doily up around it. Pastel ribbon bows and artificial flowers on the handle give a pretty effect. Fill the basket with

candy eggs and let the dancers munch on them as the evening wears away.

These "fold-up" eggs are easy to pack away and store for another Easter yet to come.

BADGE OF THE MONTH



This happy little fellow comes to greet you from Mount Olive, North Carolina. Who is he? Why he's a Pickle Kicker, that's who.

The town of Mount Olive is known as the "Pickle Capital of the South" and this local square dance club salutes its pickle packing industry through its club name and badge. As you can now easily understand, the green pickle represents a vital part of the economic security of the area; the hat and boots represent a vital part of the recreational enjoyment of the area — square dancing.

Do these folks serve refreshments at their club dances? Of course, and you might know it, they always include some Mount Olive Pickles!

The WALKTHRU

DOING the COMPLETE JOB

AT MANY OF THE PAST State, Regional and National Conventions which we've attended, we have looked forward especially to the various panel discussions which present square dance topics pertinent to individual square dancers, square dance clubs, square dance associations and to the recreation as a whole. Unfortunately, in many instances we have been greatly disappointed — not by the caliber of the panels, for many times these have been outstanding, but rather by the poor attendance. In several cases we've listened to panels representing five or six different states with outstanding leaders presenting ideas that took many hours of preparation only to notice that there was only a handful of people in the

audience.

Because these big events are called *conventions* as opposed to festivals or round-ups, the average individual should assume that there is more than just dancing to be done. There is an exchange of ideas to be shared. There is advice to be gained from individuals who have met certain crises in their clubs and come up with helpful solutions. There are new slants on all phases of the activity to be enjoyed and there is the inevitable widening of one's scope of square dancing which comes when individuals from different parts of the dancing world come together and talk.

After observing square dance Conventions for a rather long period of time, we've come to the conclusion that the work of preparation has been only half done. From the standpoint of the panels themselves, the expert leadership and the subject matter covered, perhaps the work has been satisfactory. But the big gap in

CALIFORNIA STATE SQUARE DANCE CONVENTION
LONG BEACH, CALIF. MAY 31 - JUNE 1-2, 1963

Twisting The Cube

Rockin' The Squares

A PANEL ON TEEN ACTIVITIES

Here's a panel for you young adults to take a crack at letting the rest of us know how and what you feel about the problems you, as young adults, have with the "olders" and yourselves in your square dance program.

THIS PANEL IS A MUST FOR ALL TEEN AGE ADVISORS AND THOSE ADULTS WHO ARE INTERESTED AND HAVE IDEAS TO BETTER THE TEEN AGE PROGRAM FOR OUR KIDS....

panel moderator... **MELL HULL**
of Sacramento

A leader in California's Square Dance Program
A Past President of Associated Square Dancers of Superior, California.

Together
WITH OTHER SQUARE DANCE LEADERS COORDINATES A TOP PANEL ON
"ROCKIN' THE SQUARES"

BE SURE YOUR CLUB HAS A REPRESENTATIVE AT THIS PANEL - IT'S GOT ANSWERS YOU'LL WANT

A panel of
teen activities

CALIFORNIA STATE SQUARE DANCE CONVENTION
LONG BEACH, CALIF. MAY 31 - JUNE 1-2, 1963

High Voltage

Low Voltage

SHORT CIRCUIT

ARE YOU AS A CLUB KEEPING UP WITH THE TIMES?
ARE YOU AS A CALLER KEEPING UP WITH THE TIMES?
ARE YOU?

AC Current OR DC Current

There's a line, small though it be, where a caller or club can keep active, keep their dancers happy, up with the times or where interest begins to lag because the caller or club either runs a "rat race" or can't get the robots out.

WHO BETTER COULD KEEP US FROM THE MIDDLE OF THE ROAD BUT OUR

panel moderator... **BOB OSGOOD**
Los Angeles

Internationally known caller Publisher of "Sets In Order"

For many years one of our top square dance leaders.

YOU CAN'T AFFORD TO MISS THIS! EVERY CLUB SHOULD BE REPRESENTED!

CALLERS - FOR YOUR OWN BENEFIT - ATTEND THIS INFORMATIVE PANEL!

Especially for
Callers

Selling Square
Dancing to
Others

CALIFORNIA STATE SQUARE DANCE CONVENTION
LONG BEACH, CALIF. MAY 31 - JUNE 1-2, 1963

FOR SALE

square dancing

FOR SALE

HOW CAN WE SELL SQUARE DANCING TO NON-SQUARE DANCERS?

HERE'S AN UNREPEATABLE PANEL FROM THE PROFESSIONAL RANGERS!

-GORDON PARRISH- **LAUREN C. DUDLEY-**
Hollywood Los Angeles

Regional Advertising Manager of the Western States for COCA COLA CO. Sales Manager For Butterfield Food Company BUTTERNUT COFFEE

your panel moderator... **HARVEY BINDER**

A PAST PRESIDENT OF ASSOCIATED SQUARE DANCERS AND ONE OF THE BEST KNOWN LOCAL AND STATE SQUARE DANCE LEADERS ...

NONE OF US WHO HAVE ANY INTEREST IN THE CONTINUED POPULARITY OF SQUARE DANCING CAN AFFORD TO MISS THIS PANEL... ALL CLUBS AND ASSOCIATIONS SHOULD NOT FAIL TO HAVE A REPRESENTATIVE THERE!!!

How to Keep
Dancers Once
You Get Them

CALIFORNIA STATE SQUARE DANCE CONVENTION
LONG BEACH, CALIFORNIA MAY 31 - JUNE 1-2, 1963

Attention!

A MUST for Callers!

but of importance to everyone interested in people!

Have you ever had a beginners group - wondered what to do with them? Maybe lost many of them before they became dancers? Tried to figure out the best way to handle a group of people from different walks of life? Have you just wondered what is the best way to handle people? THEN THIS PANEL IS FOR YOU.

group dynamics

DR. ARLENE A. ROSTER Ph.D.

ASSOCIATE PROFESSOR OF EDUCATION
LONG BEACH STATE COLLEGE
YOUR PANEL MODERATOR

BOB VAN ANTWERP

ONE OF CALIFORNIA'S BEST & BETTER KNOWN CALLERS
MANY YEARS WITH RECREATION DEPT.
RECORDING ARTIST FOR HICKSON RECORDS

the whole picture is the actual *promotion* of these panels.

If each person registered at a State or Regional or National Convention would attend only *one* two-hour panel session during the three days the event was being held, the panel rooms would be filled. The result of this support could indeed help and strengthen square dancing with valuable ideas and suggestions being taken back into the clubs. A group in one part of the country would benefit from the experience of a group perhaps three thousand miles away.

A step in the right direction is being taken this year by the folks responsible for the annual California Square Dance Convention. Instead of depending on general notices announcing that there will be panels, dancing, afterparties, dinners, etc., an entire campaign has been laid out around the eight major panel discussions to be featured. For each one of the panels a spe-


cially designed and mimeographed 8½ x 11 inch bulletin has been prepared. Using illustrations and eye-catching designs, each bulletin tells the name of the panel, explains briefly what is to be covered, gives the name of the person leading the panel and encourages attendance.

These bulletins are being distributed to clubs throughout the state and over a period of several months these clubs will have an opportunity to display all of the notices on a rotating system of publicity on their bulletin boards for everyone to see. Emphasis of this type will be followed up by club officers making announcements and callers, too, will be in an excellent position to encourage attendance at the various panels. The fact that no programmed dancing is scheduled thruout "panel time" should also help.

This promotion idea is an excellent one and could easily be adapted and expanded upon for *your* coming Convention.

Investigating the Inter-workings of Your Club

CALIFORNIA STATE SQUARE DANCE CONVENTION
LONG BEACH, CALIF. MAY 31 - JUNE 1-2, 1963



TAKE A LOOK INSIDE YOUR CLUB

DO YOU KNOW WHAT SHOULD BE THE TRUE INNER WORKINGS OF YOUR CLUB?

WHAT ARE...

CLUB ETHICS	CALLER ETHICS
THE PLACE OF ROLES & CONTRAS	THE CONTRACTS WITH CALLERS
THE CONTRACTS WITH BALL OWNERS	BEST LENGTH OF TERM IN OFFICE
THE THINGS THAT ARE APT TO MAKE OR UNMAKE A CLUB	
AND MANY OTHER VITAL POINTS IN THE LIFE OF YOUR CLUB	

panel moderator
GEORGE NORTON
PAST ASSOCIATION PRESIDENT A LEADER IN SQUARE DANCE ACTIVITIES FROM THE BAY AREA

A REAL HELP IN DIAGNOSING TROUBLES IN YOUR CLUB...

DON'T YOU THINK IT WOULD BE SMART TO HAVE A REPRESENTATIVE FROM YOUR CLUB IN ATTENDANCE?


Help in Designing and Making Square Dance Dresses

CALIFORNIA STATE SQUARE DANCE CONVENTION
LONG BEACH, CALIFORNIA MAY 31 - JUNE 1-2, 1963

CLOTHES COST TOO MUCH?

CAN'T FIND A PATTERN FOR YOUR CLUB DRESS?
NEED NEW IDEAS FOR YOUR SQUARE DANCE CLOTHES?

IF SO...BE SURE YOU DON'T MISS



short cuts FOR *short purses*

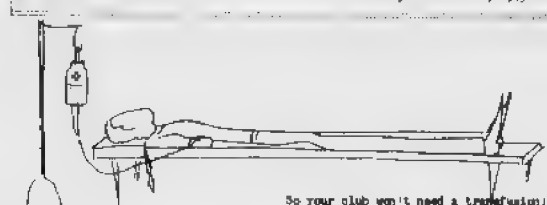
panel moderator
VIRGINIA FORD
San Bernardino

WITH A TERRIFIC PANEL...DEDICATED TO HELPING YOUR DOLLAR GET THE BEST AND THE MOST IN SQUARE DANCE CLOTHES... THE EASIEST AND QUICKEST WAY POSSIBLE!

save \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$

DOOR PRIZE !!
A new square dance dress
SEE YOU THERE, GALS!

CALIFORNIA STATE SQUARE DANCE CONVENTION
LONG BEACH, CALIF. MAY 31 - JUNE 1-2, 1963



So your club won't need a transfusion!

A panel on
YOUR CLUB'S LIFE BLOOD
panel moderator...
BOB RUFF

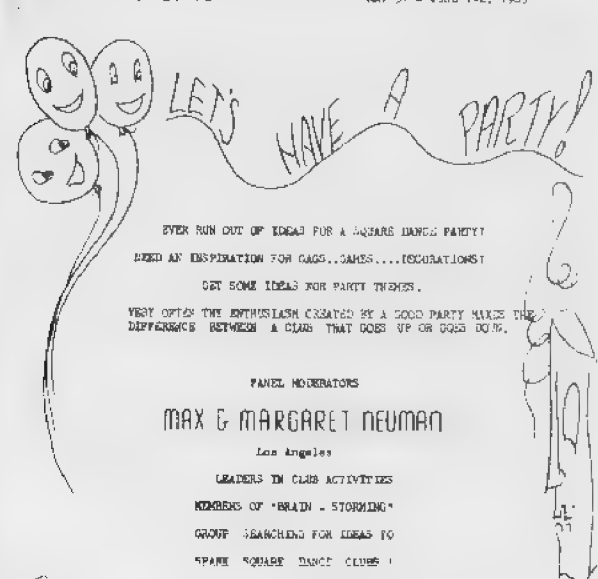
ONE OF CALIFORNIA'S NATIONALLY KNOWN TOP CALLERS
A CALLER WITH OUTSTANDING SUGGESTIONS FOR MANY YEARS, TRAINING NEW DANCERS.
A TEACHER IN OUR PUBLIC SCHOOLS.

PLUS A PANEL OF OTHER SQUARE DANCE LEARNERS.

FIGURE OUT HOW TO BRING NEW DANCERS INTO YOUR CLUB AND HOW TO KEEP THEM....
HOW TO GET DANCERS WHO HAVE NO CLUB AFFILIATION, TO WANT TO JOIN YOUR CLUB....
THE IDEAS AND SUGGESTIONS FROM THIS PANEL CAN HELP MAKE YOUR CLUB ONE OF THE BEST IN YOUR AREA....
IF YOU'RE ON THE BALL, YOU'LL HAVE SOMEONE FROM YOUR CLUB AT THIS PANEL....

Ideas Galore for Bringing in New Dancers and Keeping the Old

CALIFORNIA STATE SQUARE DANCE CONVENTION
LONG BEACH, CALIFORNIA MAY 31 - JUNE 1-2, 1963



EVER RUN OUT OF IDEAS FOR A SQUARE DANCE PARTY?
NEED AN INSPIRATION FOR GAGS...GAMES...DECORATIONS?
GET SOME IDEAS FOR PARTY TWINKS.
VERY OFTEN THE ENTHUSIASM CREATED BY A GOOD PARTY MAKES THE DIFFERENCE BETWEEN A CLUB THAT GOES UP OR GOES DOWN.

PANEL MODERATORS
MAX & MARGARET NEUMAN
Los Angeles

LEADERS IN CLUB ACTIVITIES
MEMBERS OF "BRAIN - STORMING"
GROUP SEARCHING FOR IDEAS TO "SPARE" SQUARE DANCE CLUBS

YOUR CLUB WILL BE THE LOSER IF YOU DON'T HAVE A REPRESENTATIVE TO BRING BACK THESE IDEAS TO YOUR CLUB.....

Brainstorming Ideas for Square Dance Clubs

The WALKTHRU

A SOLUTION FOR TIE-ITIS

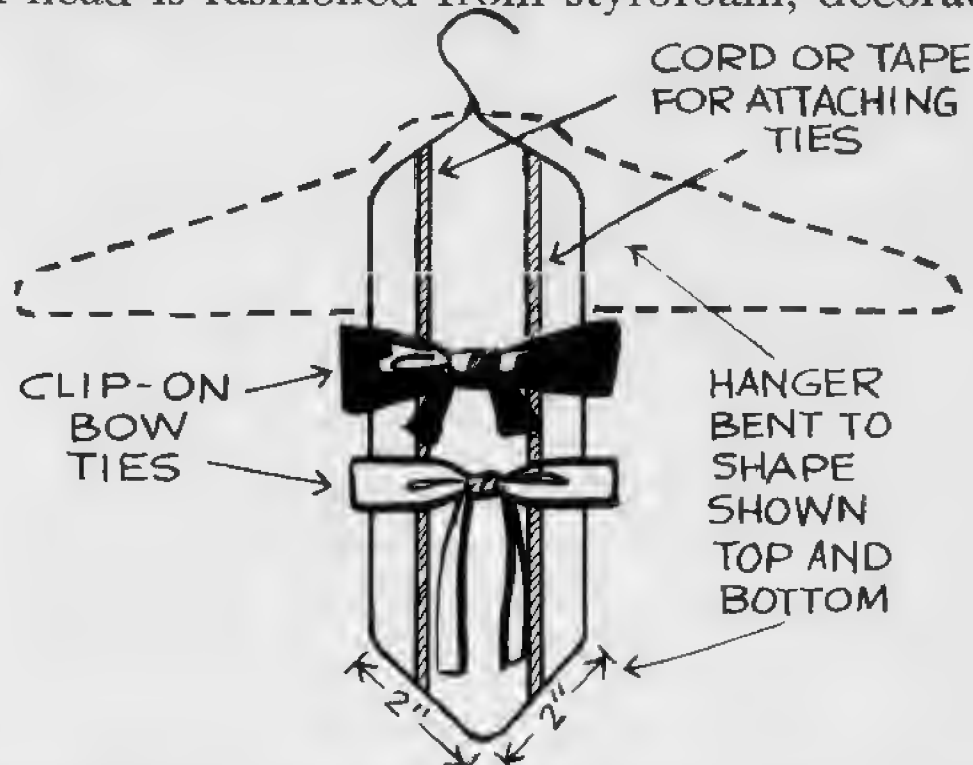
ARE YOU BOTHERED WITH rumpled bow ties from keeping them in a drawer? Are you uncertain how to store them neatly and still use only a minimum of space? Here's one solution designed by Marge Jones of Corea, Maine.

The basic pattern is made from one wire coat hanger. Bend it to the shape shown in the illustration and wrap the hanger with bias binding. Next attach two lengths of heavy cord from the middle of the top side of the hanger to the middle of the bottom side of the hanger. Colored gift cord makes the tie rack most attractive.

Now your partner's ties can be clipped securely to these cords and will hang neatly on wall or closet door. Ten ties can be accommodated without crowding.

Mrs. Jones makes her tie holder a bit more individual by giving it a personality. She takes

two 12" lengths of bias tape and doubles them to form arms. Hands of felt and cuffs of bias tape are added to these arms and these sections are attached to the shoulders of the wire frame. A head is fashioned from styrofoam, decorated



with button features and topped with a dime store toy Stetson. Then the head is secured to the hanger with florist wire.

Whether your choice might be simple or fancy, this tie holder could well be a welcome addition to many square dance closets.

SQUARE DANCE PARTY FUN

SCAVENGER HUNT

HERE'S AN EASY-TO-PLAN STUNT that's a twist on that old favorite — the scavenger hunt. But unlike most games of this type you do not need to go outside your square dance hall and very little pre-thinking is needed.

At the point in the evening at which you decide to include this bit of entertainment, ask the dancers to sit down on both sides of the hall. You do not need to be exact but divide them approximately in half. Then select a judge and have him come to the front of the hall and sit behind a table you have provided.

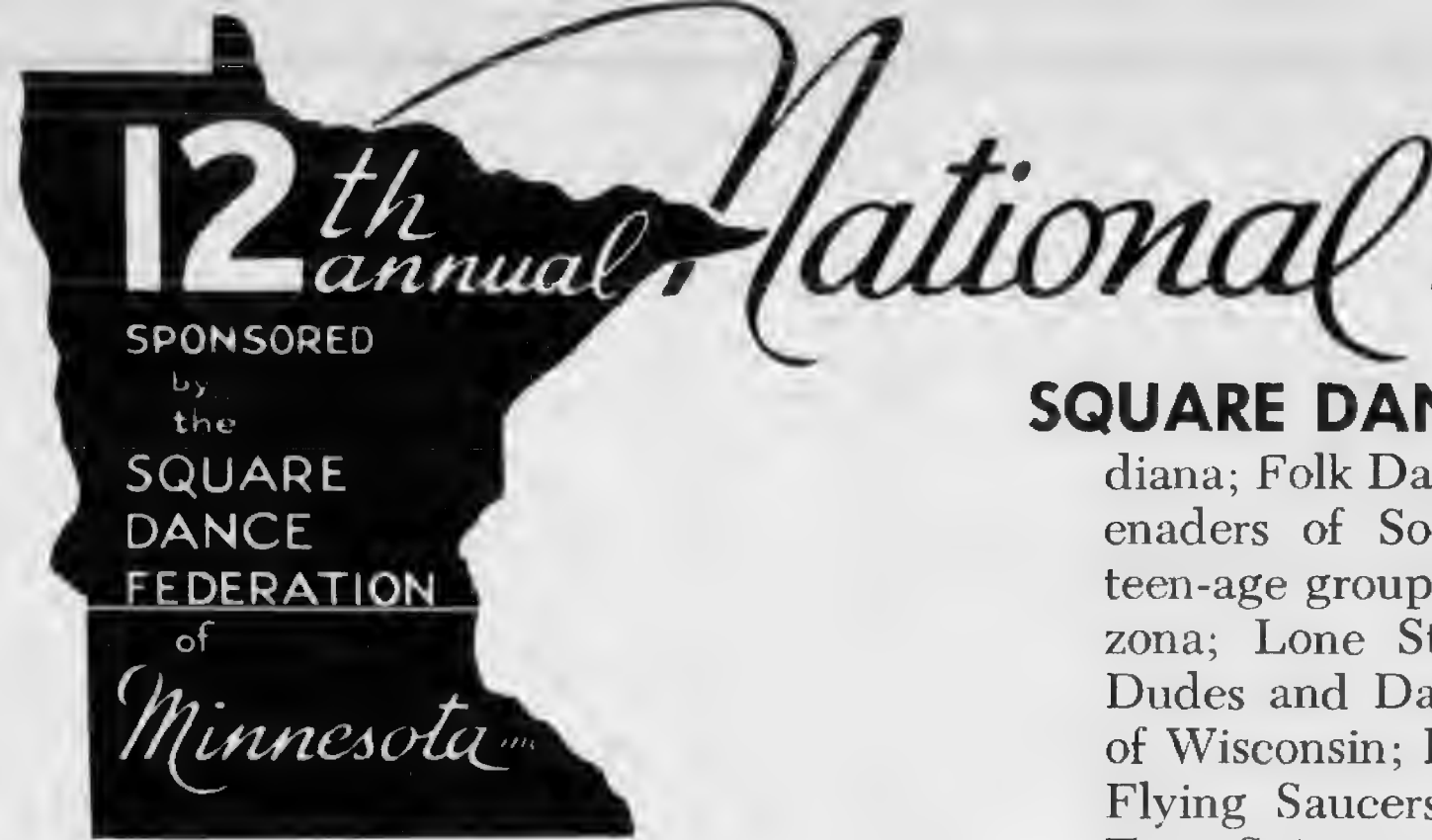
Now choose two team captains, one to represent each side of the hall. They will need to be capable of doing a bit of running. Explain to the audience as well as the captains that as you call out an item, members of the audience who can help supply it should raise their hands. They may not leave their seats but each team captain will run to the first person on his side who has the sought-after object, retrieve it and return it to the judge. The judge will then call out which side returned first and award that side one point. Needless to say, the team with the greatest number of points wins.

You might select such items for the scavenger hunt as: a green square dance tie, a black boot, a bobby pin, a yellow petticoat, a coffee cup, a lady's comb and so on but stick to objects which would be within the hall.

We know of one leader who, when calling out the items, decided to stop the hunt by requesting a set of false teeth. He felt this would end the game with a good laugh. However one enthusiastic team member, not wishing to let his captain down, raised his hand, pulled out his bridgework and won the game for his side.

That's carrying good square dance-sportsmanship to the final degree!





JUNE 20, 21, 22, 1963

SQUARE DANCE CONVENTION

diana; Folk Dancers of St. Paul; Midwest Promenaders of South Dakota, etc. Some of the teen-age groups are Country Cousins from Arizona; Lone Star Ramblers of Texas; Lamar Dudes and Dames of Colo.; Jamboree Juniors of Wisconsin; Little Belles from Oklahoma and Flying Saucers from Kansas. In addition the Twin-Spinners from the Minneapolis-St. Paul area will do their wheel-chair dancing.

IT'S ST. PAUL, MINNESOTA, for the 12th National Square Dance Convention on June 20-22, 1963. The following notes will help square dancers attending to plan their convention days.

The Panels . . . The panel program for the 12th National is under the direction of the Art Eberspachers. Two hours each day will be reserved for panel discussions alone and during this time there will be no dancing. Glen Bronson of the Coca-Cola Bottling Co., a dynamic speaker, writer and consultant in the field of public relations, will be featured for the opening panel. Following this meeting the audience will divide into interest groups to continue with panel discussions.

Five panels will be scheduled each day, including one called "Dancers' Gripes" with an all-dancer panel, which should give dancers and callers an insight into dancer reactions to square dance problems. A Teenage Dancing Panel with teen-age members and qualified adult instructors, will allow comment from both elements.

For Trailerites and Campers . . . Special plans to accommodate trailerites and campers are already well-formulated. Conventioneers who plan on camping, using their trailers or arriving in a car caravan, can receive special information by writing to Wayne Bergerson, 382 Mainzer, St. Paul 18, Minn.

Square Dance Show . . . Both adult and teen-age groups have signed up to do demonstration dancing at the 12th National. Among the adult groups are the Merry-Go-Rounders from Kansas City with a waltz routine; the Contra-Band of Massachusetts; the Star Dusters from In-

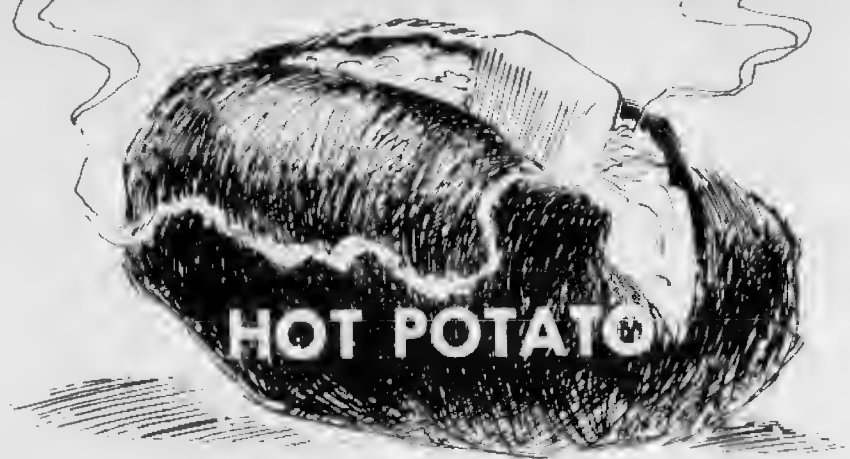
The show program will take about an hour and a half and will be staged in the area for registered convention dancers. After a short time lag, the identical show will be presented in the theatre for spectators from the metropolitan area who are not yet square dancers. The Al Carrigans are in charge of the Square Dance Show.

Special Dancing Room . . . One room at the National will be set aside by the Program Committee for new square dancers and for those casual dancers who wish to enjoy the most comfortable dancing. This may turn out to be one of the most popular rooms at the Convention. The program will be called by a selected group of nationally known callers, each of whom will be given about an hour's consecutive time to present his program. Dancers will thus be able to acquaint themselves easily with different calling styles. Members of the Minnesota Callers' Assn. are being polled for their recommendations for figures to be used at this dance. There will be no attempt to control dancing in other sections of the program; enthusiasts in every category will have their day.

Caller Assignments . . . All callers attending the National will be assigned Calling Tips according to date of registration. Minnesota callers will M.C. and fill in as replacements when visiting callers are not available, courteously leaving the visitors the prime spots. All calling and dancing will be in separate rooms without conflict of sound from other halls, which has sometimes been the case where dancing space has been created by curtain partitions.



A SPECIAL SETS IN ORDER



SIGHT CALLING

AN OPPOSING VIEW

By Bill Peters, San Jose, California

IS PROGRAMMING BECOMING A LOST ART? Is it no longer considered good form for a caller to take time to carefully plan his material? Is it no longer essential that he try to make every program he calls interesting, diversified, and well-balanced?

These questions occurred to me while reading a recent article in *Sets in Order* that outlined a "simple" building-block method whereby a caller could teach himself one of the basic techniques of sight-calling. I gathered that the big advantages of this system is that once a caller has mastered it, he becomes able to improvise, spontaneously, an apparently unending series of intricate little square dance maneuvers, without ever having to worry about such time-consuming

things as selecting his dances in advance or committing them to memory.

I have no quarrel with the technique itself — purely as a technique. I do not doubt that it can be a very valuable addition to every caller's bag of tricks. But in my opinion, that's all it really is — a trick, a flashy stunt; and I have a hunch that it impresses other callers a whole lot more than it does the dancers.

I get the uneasy feeling that this whole business of sight-calling has been blown up way out of proper proportion. In recent years, it seems to me, we have seen a gradual shift of emphasis concerning the comparative significance of the many skills a successful caller must acquire, with sight-calling gaining increased importance all the time. More and more callers, these days, seem to be substituting sight-calling and similar short-cuts for well-developed and carefully planned programs. I wonder, however, if they aren't also substituting boredom for fun.

It has become a highly enviable accomplishment, for example, for a caller to be able to make up his program as he goes along, and he is considered to be a real hot-shot if he can tell in mid-tip, and at any stage of the proceedings, whether his dancers are in sequence or out, or whether they happen to be with their partners,

In a way, the article "Building Blocks for Callers," by B. H. Haaland, Regina, Saskatchewan, Canada, which appeared in the March 1963 issue of *Sets in Order*, has become a hot potato. Of the several responses we have received by press time we select this one as being representative of another point of view. We indeed welcome the opinions of all SIO readers on this and other timely subjects.—Editor.

their opposites, or their corners. His ability to evaluate and select interesting program material no longer seems as important as his ability to improvise dances on the spot.

I have been a caller for the past five years and I am certainly not opposed to anything that will make the job easier — but not at the expense of my dancers! Not if it means sacrificing variety, balance and overall program unity, for dullness, boredom and repetitious monotony.

Time Element All-important

I doubt if there's a caller alive today who can honestly claim to improvise a better program than one he takes the time and trouble to work out in advance. Without a certain amount of careful and, I fear, somewhat time-consuming pre-planning effort, it is next to impossible for a caller to bring any kind of order and cohesion to his square dance programs. Each part of the program is important. Every dance, figure, or break, every singing call and round dance, must contribute in some way to the overall plan for the evening; each succeeding tip must carry the dancers a step further along the way. There is a gradual "build" to every successful square dance program that can only be accomplished by a knowledgeable application of effective programming techniques. And if this means that a caller must take the time to do his homework, the results will more than justify the effort.

The sight caller will invariably tend to repeat himself and it is the height of folly to suppose that any caller can stand behind the microphone night after night and invent figures and dances that will be more interesting and fun-to-dance than a judicious selection from among the thousands of tested and workshopped dances that are available to every caller today.

Problem of Sameness

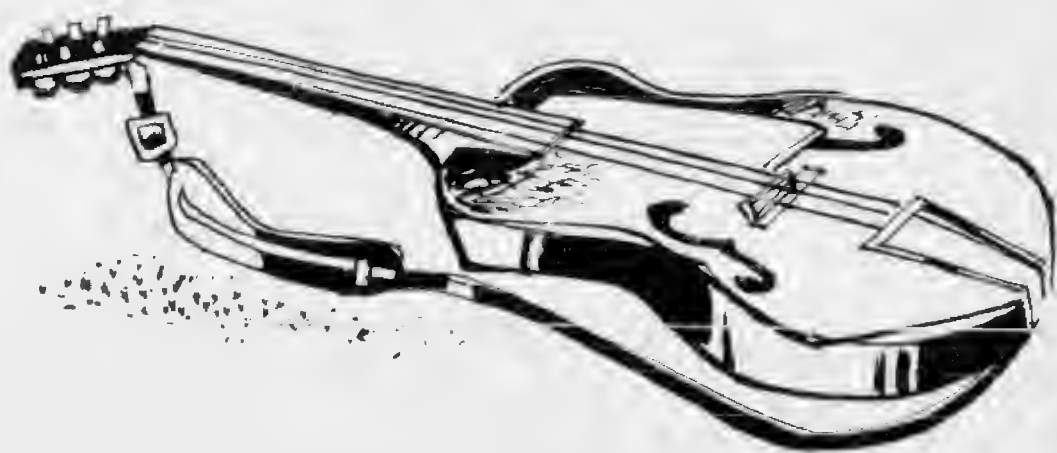
I frequently find myself wondering whether the increased importance we attach to sight-calling methods these days may not be what is really responsible for the alarming repetition, sameness and similarity of program that we hear at so many of today's dances. Next time you attend a festival or convention — or any dance where it is customary to have a large number of callers follow each other with one short tip at the mike — listen to the *kind* of program each caller presents. Don't you sometimes get the feeling that they're all calling the same thing? It may very well be that this sameness is the

real reason we seem to be losing our dancers at a much faster rate than we used to.

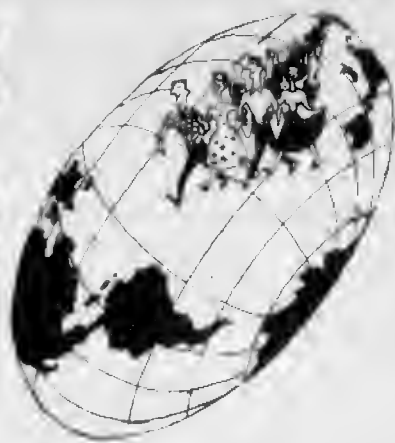
Our present drop-out rate has become the number-one concern of responsible square dance leaders everywhere. The drop-out problem is the major topic of discussion at clinics and panels, at association meetings and caller's workshops, and in the local and national square dance publications. All around the country it seems, people are wondering why we are suddenly unable to keep the vast majority of dancers interested in the program for longer than 18 months or so. Why do even our most enthusiastic dancers start showing signs of boredom after they have been at club-level for a short while? What's sending them back to their TV sets?

To account for this, it has lately become quite fashionable to send a wide variety of whipping boys to the post. Some people blame it on the almost epidemic rash of new basics, while others cry for a speedy return to more contras, quadrilles, and some of the other "old-timers." Many will point an accusing finger at each new batch of unseasoned callers, while others say it's all the fault of the traveling professional. Some grumble about too many round dances, others claim there aren't nearly enough. Take your pick — the list is endless.

Isn't it also possible however, that our ever-increasing emphasis on sight-calling is the true culprit? Every time a caller stands in front of the mike, he lays his personal judgment on the line. His basic talent — and the thing that determines more than anything else whether his efforts will be successful or merely adequate — is the good sense and judgment he exercises in deciding not only *what* he calls, but *when* in his evening's program he will call it. It seems to me that the caller who relies primarily on sight-calling and his consequent ability to direct his dancers through a number of spur-of-the-moment close order drills, is seriously neglecting his job and is denying the dancers the full benefit of his talent.



OVERSEAS DATELINE



The Philippines... Square dancers joined hands around the world when the Monday Nighters of Corpus Christi, Texas, adopted Sangley Point's Bamboo Twirlers as a sister club. To make it official, the Monday Nighters sent a gift subscription to Sets in Order, a Sets in Order Year Book and many records.

Beginner classes are now being conducted by the Bamboo Twirlers' two callers; Robert Mix, AG1, U. S. Navy and Sgt. Richard Galang, U. S. Marine Corps. They are also conducting classes for teen-agers and pre-teens.

On January 19 the Bamboo Twirlers, with Manila's Phil-Am Squares and the Manila Hoedowners sponsored the 9th All-Philippine Jamboree with 120 dancers attending. In an area where travel is very difficult and sometimes dangerous, many dancers came as far as 100 miles to dance. For some it was a long, hot boat trip of 6 hours or more. They arrived sunburned but ready to dance.

—Betty Mix

The largest class of beginner square dancers in the history of Clark Air Base was graduated in the festive atmosphere of the Silver Wing Service Club. The 48 graduates were awarded diplomas and caps by caller Bill Butterfield, their teacher. A diploma and cap were presented to Butterfield by the Pampanga Promenaders, certifying he was a graduate caller. Ted and Lanny McQuaid from Saigon were special guests for the evening.

On January 19 at the Manila Embassy the first Square Dance Jamboree of the New Year was celebrated by the six square dance clubs on Luzon Island.

—Doc Locke

Japan... The New Year Jamboree of the Federation of Square Dance Clubs of the Kanto Plains Area was held at South Camp Drake, Tokyo, with Tokyo Twirlers hosting. Over 300 square dancers were on hand to enjoy a wonderful evening. Seven square dance clubs from the Kanto Plains Area, including two Japanese clubs, joined in to make this a large evening. Calling was handled by the Far East Square Dance Callers' Association.

—Clyde Bell, Jr.

Thailand... Major Loy C. Vandiver from Eglin

A.F.B. in Florida was sent to Thailand last July 3 for 3 months to teach the Thai Navy how to fly the rescue planes the U. S. gave them. The Thai Navy, by the way, has two planes of its own. While in Thailand Vandiver presented square dancing to the Y.M.C.A., and they decided to try it. He taught 11 squares of Thai teen-agers. When he left he supplied them with about 100 records and they were going strong. He also taught them rounds and four of them were interested in learning to call. Even with the language barrier, these youngsters were quick to learn.

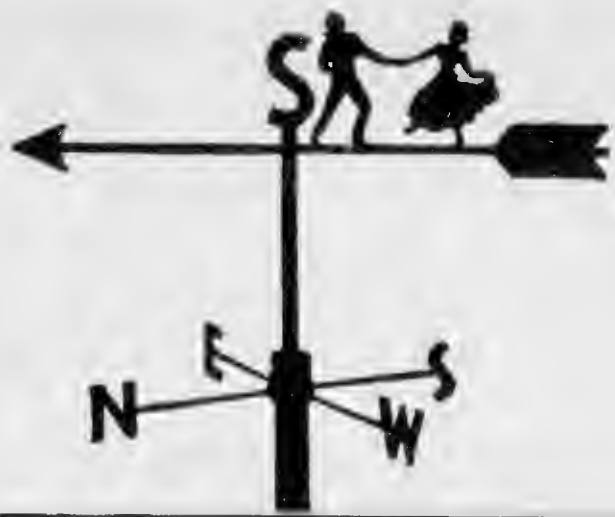
—Lucille Waite

Germany... Beaux and Belles of Frankfurt A/M, do a real efficient job in publicizing coming events for their club with a series of calendars, 1 page for each month, marked with important club dates. In February 6 different callers were programmed plus the regular one, John Baumgartner. These callers, all club-members, were Bob Begg, Barney Gasbarre, Art Mead, Jocko Manning, Tom Grogan and Jim Floyd. All of the latter have their own clubs and besides, Jim Floyd is currently president of the European Area Square Dance Leaders' Association.

The First Annual Scholarship Squarathon was planned for February 23 at the Frankfurt American High School by the Beaux and Belles, Merry Mixers and Taunus Twirlers. It was hoped that a \$500.00 scholarship might be established, to be awarded to a deserving member of the senior class of Frankfurt High School in the name of European square dancers. Friday night, February 22, was designated as "Lead In Dance." Frankfurt American High School draws students from American families stationed all over Europe and the Middle East, representing both civilian and military.

—Wayne J. Dreyer

France... Paris Squares were requested by the American Embassy in Paris to represent the United States at the International Folklore Festival held at Dijon, France. Two squares were selected and arrived a day early in Dijon. Their presence was discovered and so they were requested to dance that night as well as the two following days of the Festival. Paris Squares represented one nation in 17. This being a competitive Festival, the Paris dancers won 4th place in folklore dances and 5th in music. There were some 40,000 people from all over Europe who witnessed the presentation. Johnny Bagwell was caller for the group.



ROUND THE OUTSIDE RING

Editor's Note: Interesting news items from throughout the world of Square Dancing are collected for these pages on an independent voluntary basis by square dancers, mailed to Sets in Order and edited by Helen Orem, Assistant Editor. Information should be sent to Mrs. Orem at 462 N. Robertson Blvd., Los Angeles 48, California. Please note that the deadline for the items is one month and 5 days before date of issue.

Allemanding in Alaska

The Fifth Annual Squarama will be held in Anchorage on May 3-5, with Skip Graham from Santa Rosa, Calif., as caller from the "South 48." Dudes and Dames are the sponsors. The first Squarama in Anchorage had as guest caller, Bob Osgood, followed in successive years by Manning Smith, Bob Ruff and Jim Brooks. Vacationers in Alaska in May are invited to join the fun at Elmendorf AFB at the Northern Lights Community Center. —*Ted Davis*

Florida Frolic

The Midwinter Square Dance Festival sponsored by Mobile Home Institute was held at Ellenton with a large attendance of 500 dancers who are senior citizens. Lt. Col. Lee Dawson handled publicity and the Loyde Chubbs of Bradenton were Chairmen. Mr. Chubb also acted as M.C. and was assisted by callers Pat Kelley, Roy Hardy, Fred Christopher, Fred Tone and Ed Newton.

The Miami Beach Ocean Waves have signed Singin' Sam Mitchell to call a Summertime Square Dance on July 20 at the DiLido Hotel, Miami Beach. As the Miami Beach tourist season moves into high gear the club's visitors' book has recorded many names of dancers who learned of the club from a mention in Sets in Order in December. Regular dance night for Ocean Waves is Monday at the North Shore Recreation Center with caller Les Linn.

Tennessee Toe-Tapping

Knoxville Square Dance Association joins with other city organizations to add square dancing to the Dogwood Arts Festival, on April 19-20. Joe Turner will call on April 19 and join with his taw, Es, to present a round dance workshop the following P.M. Joe Lewis will call the Saturday night dance in the 150-square Coliseum, after which dancers dash to the Jessamine Square Dance Center for an After Party.

Organized thru seven open clubs sponsored by the City Recreation Bureau, Knoxville dancers thrive on a 12-month program, with

multi-level rounds and squares, beginning and intermediate classes and special parties. Besides this, eight touring callers are brought in each year and a festival is presented. Write Mae & Newt, Box 10002, Knoxville, for more information. —*C. Albro Newton*

Kentucky Keeno

Kentuckiana Square Dance Assn. will bring forth its 5th Annual Square Dance Spring Fiesta on April 26-28 at the Kentucky Fair and Exposition Center, Louisville. Featured mike artists will be Frankie Lane, Joe Lewis and Dave Taylor, with Jack and Na Stapleton handling the rounds. Write the Association at P.O. Box 1553, Louisville 1, for details. —*Richard Kelley*

Hawaii Hoedown

There are now nine clubs in the Hawaii Federation of Square Dancers and some 30-plus squares can be mustered at a Federation dance. Visitors to the Islands are continually surprised to find so much activity there. Last December the Promenaders on Hickam AFB graduated 90 eager dancers. Koral Kickers were joint sponsors of this class. A traditional All Night Dance ushered in the new dancing year, with Herb Egender, Bob Reynolds, Hal Hulett and Bob Cone at the mike.

California Capering

Imperial Valley Square Dance Assn. was host on February 16 to the California Council of Assns. in El Centro at the Barbara Worth Country Club, Frank Kamps presiding. Bill Tickell, Chairman of the California State Convention, led off with reports from his committees on work towards the May 31, June 1-2 affair. Other items on the Council agenda included Insurance Report, National Convention, Car Caravan to the National at St. Paul, AND proposed additions to the Council By-Laws. All of the 15 California associations were represented except that in the Sacramento area. The meeting was followed by a steak dinner with favors and decorations reflecting the nearby Mexican influence. Bob Ferraud called for the



ROUND THE OUTSIDE RING

dance whingding in the evening.

Norman Pewsey of Alhambra gave an Open House Party on February 17 to introduce his new Square Dance Square to the dancing public. There was continuous dancing from 3 until 9 P.M. and additional special entertainment every hour on the hour.

Central Coast Callers' Association has new officers in the persons of Mac McCullar, Winfred Nogues, Inez DeAtley and Jim DeAtley. They had their first Caller's Hoedown on March 17 in San Luis Obispo.

The 15th Anniversary Dance of the Western Square Dance Association is scheduled for April 21 at the Moonlight Rollerway in Pasadena. The Haylofters will furnish the music and Glen will M.C. Square dancing will be from 2-5 and Story, Ray Orme, Bill Green and Doc Whitfield 7-10 P.M., with a round dance interlude handled by Norman Pewsey between 5 and 7 P.M.

More moderators have been confirmed for the California State Convention Panels in Long Beach. They are the Max Neumanns on, "Let's Have a Party"; Carl Anderson and Harold Erickson on "Convention Mechanics"; Virginia Ford on, "Short Cuts for Short Purses" (Dress-making); and Bob Van Antwerp on, "Group Dynamics."

—Dorothy Clawson

Sparky Adams, long-time caller in the Los Angeles area, is "retiring" and moving himself and wife Viola to a new home near Visalia. Among the many bashes honoring the Adams' was one thrown by Rip 'n' Snort Club which was a real surprise. Dancers "came out of the woodwork" bearing, "We love Sparky and Vi" banners and lighted sparklers in a darkened hall. Special name tags for the evening gave all club members the same last name — Adams.

Canadian Capers

On April 27 Cotton Capers are holding their 9th Annual Jamboree at the Arena Rink, Saskatoon, Sask. Over 1000 dancers are expected. Cotton Capers, 10 years old, still have their original caller, Gerry Hawley, and are proud of it.

—Betty Auckland

The Kamloops and District Square Dance Committee plan their 9th Annual Jamboree for May 17-19 in Calgary, Alberta. Boothe Card will be the caller. Events will be at the Moose

Hall, Memorial Arena, KAA Hall and Alex's Bar-B-Q. Write Einer Nelson, 290 3rd Avenue, Kamloops, B.C., Canada, for further word.

—James Hutchinson

Oklahoma Olio

Fun Timer Club of Oklahoma City meets 2nd and 4th Tuesdays at Sooner Hall. President is Glenn Black who has a fireball bunch of officers. Music is live and callers are varied. Special activities such as family nights with the children, bus and train trips, add to club fun and are brilliantly organized ventures. An unusual feature of the club is the encouragement of ad selling in various programs. Members build up funds and these they may apply on the trips, other activities or to a subscription to Sets in Order, under the Premium Plan.

More than 250 dancers have signed to ride the eighth Annual Oklahoma Federation Convention Fun Train to St. Paul, with a post-convention trip limited to 100 to Yellowstone Park, Portland, Seattle, Victoria, Vancouver, Banff and Lake Louise in Canada. Write Howard Thornton at 2936 Bella Vista, Midwest City, Okla., if you're interested.

Montana Musings

Glasgow and vicinity have three active clubs, the Boots and Belles, Fort Peck Stompen Stinkers and the Glasgow AFB Prairie Promenaders. In addition both the Air Force Base and Glasgow have beginner classes. Hinsdale has recently started a new club under the leadership of the Bill Whites and the local radio station KLTZ carries a weekly half-hour square dance program produced by square dancers.

—Geo. Johnson

Wyoming Wandering

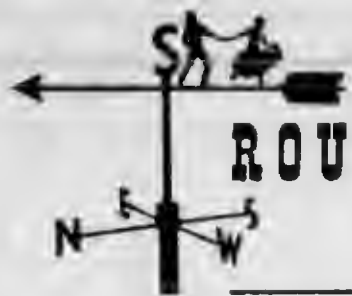
The Rock Springs Sashay Partners Square Dance Club will hold its Annual Festival on May 3-4, with Johnny LeClair calling on the 4th for a workshop in the P.M. and an evening dance. Another guest caller will be featured on the 3rd.

—Mary Anne MacFarland

Nebraska News

Harper Smith of McKinney, Texas, will be the featured caller at the 23rd Annual Lincoln Council Square Dance Festival on May 4 at the Pershing Municipal Auditorium in Lincoln. Festival activities will be kicked off with a Matinee Dance presenting, along with Harper, Ernie and Naomi Gross on the rounds.

Additional pleasant events recently added to the program for the 14th Annual Omaha Square Dance Festival on April 27 are "An



ROUND THE OUTSIDE RING

Afternoon Party with the (Bob) Osgoods" at the Livestock Exchange Bldg. on Saturday P.M. Festival intermission entertainment will be furnished by the Roselle Dancers from Milwaukee. The after-festival party will be a ranch supper at the Ranch Bowl in Omaha.

—Mrs. Leonard Chamberlin

The Omaha Callers' Assn. will sponsor the 3rd Mid Central States Square Dance Convention in Omaha on May 25 in the Civic Auditorium. There will be dancers and callers from a 7-state area. For information write Glenn Lapham, 4971 So. 42 St., Omaha 7.

Ohio Observations

The Third Annual Akron Area Spring Festival will take place on May 25 from 1 P.M. to Midnight at Akron U's Memorial Hall. Lee Helsel, Dub Perry, Lloyd Litman and Ralph Pavlik will be the callers and the Frank Hamiltons will lead the rounds. For advance registration write Joe Riedl, 1004 Northview, Barberton.

—Mickey Robertson

Michigan Meandering

The 2nd Annual Round Dance Festival is on the docket for P.M. and evening on May 5 at the C.A.I. Hall in Drayton Plains. Sponsored by the Michigan Round Dance Teachers' Assn., the Gene Arnfields from Illinois will be presented.

—Norm Goslin

Nevada Notes

The Reno High School Auditorium will jump on May 3-5 when the 16th Silver State Square Dance Festival takes place. Bill Barr, Chuck Raley and Bud Grass are fixin' to call and Thelma and Larry Jessen will go 'round and 'round. You can make early registration by writing to Mimi Smith, 428 Marsh Ave., Reno.

On April 6 the Nevada Spring Jamboree will be held in Tonopah with the Silver Square Club hosting. Caller Bill Vollendorf has outlined an evening dance with Nevada's top callers. Square up is at 8 P.M. in the Gym.

—Haskell Jacobs

New York Notice

The First Mohawk Valley Square Dance Festival will "go" on April 27 at the Mohawk Valley Community College in Utica. Callers for this gala will be Ed Gilmore, Curley Custer, Lloyd Litman; the Tom Johnstons will look after the round dancing.

—Irwin Dorfman

D.C. Area Dancing

Jim Schnabel of Washington D.C., will call at a Benefit Square Dance on April 6 at Wells Field House, Ft. Belvoir, Va. Rounds will be cued by Anita and LeRoy Stark.

Dixie Squarenaders are sponsoring the 5th Annual Hagerstown May Square Dance Festival on May 4 at the North Hagerstown High School. Callers will be Harry Lackey, Earl Johnston, Louis Calhoun and Tom and Betty Jayne Johnston (relatives?) will supervise the rounds. Write to Ernest Bell, 637 Guilford Ave., Hagerstown, Md.

—Gene Weaver

There are four square dance groups going now in the Tidewater Area of Virginia. The Tidewater Twirlers meet in Norfolk with caller Harold White. The Merrimacs meet in the same town to dance to Harry Bensen. Portsmouth Stars dance in Portsmouth to Dick Howard and the Lynnhaven Group to Dick, also. This is real progress for an area where there was no square dancing at all a short time ago.

Oregon Offerings

Eugene is the locale for the 2nd Far Western Square Dance Convention slated for August 15-17. Dancing under the stars on a wooden floor is offered and Buddy Randall, 445 Western Dr., will be happy to take pre-registrations.

Chetco Swingeros of Brookings are busy getting their Third Azalea Festival Jamboree on the planning board. It will be held on May 25-26. The theme of the community festival is, this year, "Beauty and the Beast." It remains to be seen just how this applies to square dancing. Ralph De Jarnette will M.C. and introduce area callers.

—Ruth Sugg

Georgia Goings-On

June 29 will bring forth the "salt water hoe-downers" for the 4th Annual Southeastern Aqua Duck Festival at Savannah Beach. Featured caller will be "Tex" Brownless of Odessa, Texas. There will be a full day of frolic beginning with the early morning coffee hour prior to the round dance sessions. Further info may be obtained from Tybee Twirlers Club, P. O. Box 11, Savannah Beach.

—Shirley Knauz

The Central Savannah River Area Square Dance Round Up will be held at the air-conditioned Bell Auditorium in Augusta on July 27. It is sponsored by the Aiken Recreation Dept., Palmetto Squares and Dixie Twirlers of Aiken, S.C. Harry Lackey plus area callers will be at the mike.

—E. S. Wagar

SENSATIONAL NEW ROUNDS



"RHYTHM ON THE SAND"

Here is one of the most fun filled round dances to come out in a long time. Harold and Myrtle Eicher of Sarasota, Florida, searched a full year for just the right tune to develop this routine and the Jerrymen really came up with an outstanding arrangement. A "Soft Shoe" style dance with just enough "stop breaks" to give it real challenge makes this one you'll want to do over and over again.

"COCOANUT GROVE"

A dance routine that has proven to be one of the really all time favorites and a new recording that is just the type that will keep it going for many more years to come. Murle and Ariel Marquis of Glendale, California did the choreography and the Jerrymen music has a real "big band" sound. This is truly a dance for everyone.



S.I.O. 3138—"RHYTHM ON THE SAND"/"COCOANUT GROVE"



MERL OLDS

A NEW SINGING CALL—A NEW ARTIST "INDIANA HOME"

Merl Olds, Los Angeles, California (but with a few roots still in Indiana), developed this dance to a tune that is very dear to all "Hoosiers." A calling first for Merl but he has written many dances including "June Night," "Oh Susanna," "Peg O' My Heart," "I Get The Blues" and others. Easy to call and fun to dance... you'll want this one.

S.I.O. 133—"INDIANA HOME"—Flip instrumental by Merl Olds

NEW BAND NEW SOUND

MODERN HOEDOWNS

Roscoe and Floyd have been "guitar pickin'" in square dance bands for many years and we cornered them long enough to turn out these real live wire hoedowns. With modern electronic techniques each man plays two parts and the result is just the kind of music that makes calling a joy and dancing a pleasure. "Pickin' and Grinnin'" features a strong "walking" bass and "Go Man Go" is played in "boogie" style.

S.I.O. 2140—"PICKIN' & GRINNIN' "/"GO MAN GO"

○○○○○○○○○○ CANADIANS — NEWS FLASH ○○○○○○○○○○

Great news for our friends in Canada. These Sets in Order releases, and all future new releases, are being pressed in Canada. Canadian pressings will be available at U.S. prices and releases should be available about the same as in the States.

Sets in Order RECORDS



April 1963

THE SUBJECT, THIS MONTH, of George Elliott's workshop class notes is the All Eight Chain. You're going to find examples of this standard basic (#24 on the list) which makes use of it in just about every condition. Once you finish workshopping it yourself, you'll find that you'll have little difficulty with it in the future.

Forward eight and back again
Face your corner, all eight chain
Go right and left an arm around
Then forward eight and back to town
Gents star right three-quarters round
There's old corner, left allemande

Forward eight and back again
Face your corner all eight chain
Go right and left an arm around
Four ladies star right across the town
And star thru and promenade

Circle eight
Forward eight and back again
Face your partner, all eight chain
Go right and left a left hand swing
Gents star right go cross the ring
Opposite lady a left allemande
Partner right a right and left grand

Circle to the left and around you go
Partners all a do paso
Her by the left and corner by the right
Back to your own a left hand around
A right to your corner and pull 'em thru
Swing the next is what you do
Put her on the right and make a ring
Circle to the left with the dear little thing
Face your corner, all eight chain
A right and left and an arm around
Then allemande left when you come down

Forward eight and back like that
Four ladies chain the inside track
Turn the girl to an eight hand ring
Circle to the left with the dear little thing
Allemande left and an allemande thar
Go right and left and form that star
Boys back up not too far
Shoot that star a full turn around
A right to your corner all eight chain
A right and left a left hand swing
Four ladies chain go cross the ring
And chain back
Turn this girl and half sashay
Go right and left grand

Circle to the left with the pretty little maid
Then whirl away and promenade
Promenade eight and don't slow down
Now one and three you wheel around
Do a right and left thru
Face that two and trail thru
On to the next and all eight chain
Turn the girl with a roll away
To a right and left grand

Forward eight and back like that
Four ladies chain the inside track
Turn the girl like you always do
One and three a right and left thru
Two and four a right and left thru
One and three square thru, go all the way round
Go out to the sides like you always do
And all eight chain
A right and left with an arm around
Circle up eight when you come down

Forward eight and back like that
Four ladies chain the inside track
Turn the girl like you always do
One and three right and left thru
Walk all around your left hand lady
And see saw your pretty little baby
Now allemande left your corner maid
Get back home and promenade
Now one and three you wheel around
Do a right and left thru two by two
And a right and left back
Same four trail thru
A right to the corner and all eight chain
Go right and left an arm around
And circle up eight when you come down

Okey — you Workshoppers —

In his workshop material George often comes up against patterns that need revision for proper execution. This one, for example, doesn't work. George offers it to you in this form so that you may try your hand at a solution.

One and three forward and back
A right and left thru don't take all night
One and three go out to the right
And circle four
Head gents break and make that line
Forward eight and back in time
Pass thru, California twirl
Inside two pass thru
Split two and go round one
Into the center box the flea
Face your corner all eight chain
Go right and left to a left allemande

NO RIGHT AND LEFT GRAND

By Ferd Wellman, Topeka, Kansas

Four ladies chain across the track
Turn 'em there and send 'em back
Send 'em back and hear me say
Finish it off with a rollaway
Allemande left, the ladies star
Three-quarters round from where you are
Star thru and promenade

TRYIT

By Earl Self, Anderson, California

One and three up to the middle and back
Two and four up to the middle and back
One and three pass thru, separate go around one
Come down the center and star thru
Roll away with a half sashay then left square thru
Three hands round, count three hands and
hear me say
Re-sashay then California twirl
Now star thru then pass thru
California twirl and substitute
The center four star thru
Then a right and left thru and turn your Sue
California twirl and separate go round one
Come into the middle and star thru
Then a right and left thru
Turn her there and star thru, pass thru
California twirl, substitute
Center four square thru three hands around
Count three hands in the middle of the land
Then allemande left with your left hand
Partner right, go right and left grand

SINGING CALL *

MY IDEAL

By Marshall Flipppo, Abilene, Texas

Record: Blue Star 1649, Flip instrumental by
Marshall Flipppo
INTRO, BREAK and ENDING
Four ladies chain I say and then you roll away
Join hands and make a ring
Roll away again, your corners allemande
Do sa do your partner, then go right and
left grand
Aah, will you recognize the light in her eyes
That no other eyes reveal (promenade)
Or will you pass her by and never even know
That she is my ideal
FIGURE
Head two couples promenade, go half way
around
Into the middle half square thru
(Go right and left thru)
A right and left thru you go, do si do the
one you know
Make an ocean wave and balance forward up
and back you go
Right and left thru across the ring
Swing the corner Jane, promenade this
brand new Jill
And even if you try, you'll never even know
That she is my ideal

JAMBOREE DAZE

By Walt Smith, Ketchikan, Alaska

Heads up to the middle and back with you
Forward again and square thru
Go all the way round, four hands you do
Then a right and left thru with the outside two
Turn on around and Suzy Q
Turn the opposite lady with a right hand around
And partner now with a left
Then opposite right and partner left
Turn on around and circle four
Just halfway then no more
Outside two dive thru and star thru
Then a right and left thru
Turn on around and star thru
Pass thru, right and left thru with the outside two
Turn on around and Suzy Q
Turn the opposite lady with a right hand around
And partner now with a left
Turn opposite right and partner left
Turn on around and circle four
Just halfway then no more
Outside two dive thru, right and left thru
Turn on around and square thru three-quarters
round
Allemande left

LITTLE RED FLEA

By Jay King, Lexington, Massachusetts

(From an idea by Dick Tilley, So. Weymouth, Mass.)
Heads go forward come on back
Pass thru and split the track
Around one to the middle of the set
Square thru you're not thru yet
Three-quarters round and listen to me
U turn back and box the flea
Left square thru when you get there
Three-quarters round to the outside pair
Square thru the two you see
Three-quarters round and listen to me
U turn back and box the flea
Left square thru, hold your hat
Three-quarters round just like that
U turn back and box the gnat
Drop your hands in the middle of the world
Those in the center California twirl
Left square thru, watch it Jack
Three-quarters round just like that
U turn back and box the gnat
Then square thru the other way back
Three-quarters round to the outside pair
Left square thru when you get there
Three-quarters round just like that
U turn back and box the gnat
Square thru the other way back
Three-quarters round and listen to me
U turn back and box the flea
Same hand, left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

ALWAYS MOVING

By Gordon Blaum, Miami, Florida

Heads to the right and circle four
Head gents break to a line of four
Pass thru, wheel and deal and a quarter more
Cast off three-quarters round
Pass thru, wheel and deal and a quarter more
Cast off three-quarters round
Pass thru, wheel and deal and a quarter more
Cast off three-quarters round
Cross trail thru to a left allemande

LOW BLOW

By Don Small, Torrance, Calif.

Side ladies chain across the way
Turn and roll with a half sashay
First and third promenade half way round the outside ring
Then lead out to the right, circle up four
Head gents break and make a line of four
Forward eight back you reel
Pass thru, wheel and deal
Center four pass thru
Cross trail out to a line of four
Forward eight and back you reel
Pass thru, wheel and deal
Center four square thru three-quarters round
Split the outside two, make a line of four
Rock forward and back
*Just the two end men cross over (diagonally), box the gnat
Everybody go right and left grand
or
*Just the end men cross over (diagonally), star thru and
Circle up eight that's what you do
Swing on the corner like swinging on a vine
Got a new girl and you're doing fine
Promenade single file, promenade about a mile
Just the men turn back and Dixie grand
Right, left, right, left allemande

WHEEL WAVE

By Wendell Abbott, Stockbridge, Michigan

Two and four go right and left thru
Heads go forward back with you
Then lead to the right and circle four
Head gents break to a line of four
Forward eight and back you reel
Then pass thru and wheel and deal
Double pass thru across the way then
Face your partner, back away
Forward eight and back you reel
Pass thru, wheel and deal
Girls pass thru then star thru
And promenade go round the town
One and three will wheel around
Do a right and left thru, turn 'em
Then roll her left a half sashay
Do sa do across the way
Go all the way round to an ocean wave
Rock it, same girl
Box the gnat, right and left thru
The other way back, turn this girl
Pass thru on to the next
Then star thru, square thru three-quarters man
There's your corner, left allemande

THE OTHER FOUR

By Sam Grundman, Berkeley, California

Heads to the middle, back with you
Same two couples right and left thru
Side two couples cross trail thru
Separate round one you do
Forward eight, back away
Ladies roll a half sashay
Pass thru, arch in the middle, ends turn in
Star thru, right and left thru (back away)
The other four cross trail thru
Separate round one you do
Forward eight, back away
Ladies roll a half sashay
Pass thru, arch in the middle, ends turn in
Box the gnat in front of you
Change girls, box the flea
Change girls, box the gnat
Change girls, back away
The other four cross trail thru
Separate round one you do
Forward eight, back away
Ladies roll a half sashay
*Box the gnat across the land
Pull her by, left allemande

or

*Pass thru, arch in the middle, ends turn in
Right and left thru two by two
Box the gnat in front of you
Change girls, box the flea
Change girls, box the gnat
Change girls, cross trail, left allemande

SINGING CALL *

SWEET POPPA

By Harper Smith, Celina Texas

Record: Kalox 1024, Flip instrumental by Harper Smith

OPENER, BREAK and ENDING

Join hands circle left around that ring
Ladies roll away, circle left again
Four ladies roll away, circle left I say
Allemande left and allemande thar
Go right and left and star
Now the men back up in a right hand star
Shoot that star and swing your own around (promenade)

Promenade go full around with the prettiest girl in town

Who's crying sweet poppa now

FIGURE

One and three (two and four) go forward up and back

Cross trail around one line up four
Forward eight and back with you, do a right and left thru

Turn your girl and star thru, do a right and left thru

Turn your girl eight chain four across the ring
Give old number five a great big swing
Promenade a new girl round, she's from way up town

Who's crying sweet poppa now

SEQUENCE: Opener, Figure twice for heads, Break, Figure twice for sides and Ending.

BEGINNER WALTZ MIXER

ON THE CAROUSEL

By Don Armstrong, Port Richey, Florida

Record: Lloyd Shaw 242

Position: Couples in a single circle, all with hands joined and facing COH, W on M's right

Footwork: Opposite, Directions for M unless otherwise noted

Intro: Acknowledge partners and corners

Meas

1-4 **Rock Fwd, Touch, —; Back, Touch, —; Ladies Roll R; Join Hands;**

Starting M's L (W's R) balance fwd, touch, hold; balance back on M's R, touch, hold; as M does a step, touch and hold swd to L; and a step, touch, hold swd to R; all W roll R face to their R across in front of their corners, momentarily joining both hands as they do so, and ending facing the center in the large circle as their previous corner's new partner.

5-8 **Repeat action of Meas 1-4, making second partner change.**

9-12 **Rock Fwd, Touch, —; Back, Touch, —; Men Roll L; Join Hands;**

Balance fwd and back as in meas 1-2; then as W does a step, touch, hold swd to R; and a step, touch, hold swd to L; all M roll L face to their L across in front of their corners, momentarily joining both hands as they do so, ending facing the center with their previous corner as their new partner.

13-16 **Repeat action of Meas 9-12, making fourth partner change.**

17-20 **Rock Fwd, Touch, —; Back, Touch, —; Everybody Roll Across; Join Hands;**

Balance fwd and back as in meas 1-2. Then as W repeats her action of rolling R face to the R, XIF of M but without hands being touched, M also rolls to L with L face roll XIB of W. End facing center in the large circle with previous corners as new partners.

21-24 **Repeat action of Meas 17-20, making sixth partner change, but ending FACING the new partner with both hands joined, M facing LOD.**

25-28 **Step, Swing, —; Step, Swing, —; Slide, In, —; Slide, In, —;**

Stepping twd COH swd on M's L (W's R) swing other ft XIF and hold; step twd wall swd on M's R, swing other ft XIF, and hold; taking one step per meas, step, draw-step, twd center of hall and repeat. (Canter is preferred here, making it actually "step, —, close; step, touch, —;" but this is a gay and untechnical dance, and perfection is not the final goal.)

29-32 **Step, Swing, —; Step, Swing, —; Lady Twirls; Join Hands;**

Step away from COH on M's R, swing other ft XIF, hold, step twd COH on M's L, swing RXIF, hold; as M slides out, W twirls L face under her L and M's R hands

in two meas, ending facing center in the circle with all hands joined ready to begin the dance again.

Ending: Acknowledge partner

Note: Ladies always roll R face and to their right. Men always roll L face and to their left. The footwork of the roll is unimportant and may be done in several ways. For example — 1. In six steps 2. In three steps and a step; touch 3. In canter rhythm 4. In one step per measure. Remember: Ladies roll twice, Men roll twice, Everybody rolls twice.

SMOOTH FLOWING WALTZ

GOODNIGHT MY SOMEONE

By Gordon and Isobel Hill, Winnipeg, Canada

Record: Windsor 4685

Position: Intro — Diag Open-Facing, Dance — Sidecar pos, M facing diag LOD and wall

Footwork: Opposite, steps described are for the M

Meas

INTRO (4 meas)

1-4 **Wait 2 meas; Bal Apart, Point, —; Bal Together, Touch (to Sidecar), —;**

Bal bwd twd COH on L ft, point R ft twd partner, hold 1 ct; step fwd twd partner on R ft assuming SIDECAR pos M facing diag twd LOD and wall, touch L ft beside R, hold 1 ct.

DANCE

1-4 **Twinkle Out; Twinkle In Manuv (to Closed); Pivot, 2, 3 (to Semi); Thru, Side, Close (to Closed);**

Starting M's L ft do 2 waltz twinkles (MXIF, WXIB) progressing in LOD diag twd wall and twd COH, maneuvering on cts 2 and 3 of second twinkle into CLOSED pos, M facing RLOD; do a couple R face pivot in 3 steps making a 1/2 turn opening on ct 3 to SEMI-CLOSED pos both facing LOD; step thru fwd in LOD on R ft turning 1/4 R to face partner and wall, step to side in LOD on L ft, close R ft to L ending in LOOSE CLOSED pos.

5-8 **(Reverse) Solo Turn, 2, 3; On Around, 2, 3 (to Semi-Closed); Fwd Waltz, 2, 3; Fwd, Side, Close (to Sidecar);**

Retaining M's L and W's R handhold until ct 3 do a reverse solo waltz turn (M turning RF and W LF) stepping bwd in LOD on L ft, swd in LOD on R ft, close L ft to R ft progressing down LOD and ending in a back to back pos; releasing hands continue turn down LOD in 3 steps to end in SEMI-CLOSED pos facing LOD; do one fwd waltz in LOD; step fwd in LOD on R ft, swd twd COH on L ft, close R ft to L as W steps fwd on L turning 1/2 L face to face partner adjusting to SIDECAR pos, step to side on R ft, close L ft to R.

9-16 **Repeat Action of Meas 1-7, then on meas 16 step fwd on R ft turning 1/4 R to face partner, step to side on L ft, close R ft to L ending in CLOSED pos M facing wall.**

17-20 Dip Bwd, —, —; Recover Manuv, 2, 3; Waltz Turn (R); Waltz Turn (R);

Dip bwd twd COH on L ft pointing R ft fwd to floor, hold 2 cts; recover in 3 steps R,L,R maneuvering $\frac{1}{4}$ R to face RLOD; start bwd in LOD on L ft and do 2 R face turning waltzes ($\frac{3}{4}$ turn) to end M facing wall in CLOSED pos.

21-24 (Box) Fwd, Side, Close (to Semi); Fwd, Flare, —; Back, Point, —; Fwd Waltz (to Closed);

Step fwd twd wall on L ft, swd twd RLOD on R ft, close L ft to R opening to SEMI-CLOSED pos both facing LOD; step fwd in LOD on R ft, flare L fwd in twd COH and back on cts 2 & 3 (keep foot within 6 inches of floor); step bwd in RLOD on L ft, point R ft back, hold 1 ct; M does one fwd waltz (short steps) as W turns $\frac{1}{2}$ L to face partner assuming CLOSED pos, end M facing LOD and slightly twd wall.

25-28 Fwd, Fwd/Close, Fwd; (L) Waltz Turn ($\frac{1}{4}$); (L) Waltz Turn ($\frac{1}{4}$); (Canter) Back, —, Close;

Step fwd in LOD on L ft, then quickstep action step fwd on R ft quickly closing L ft to R both on ct 2, step fwd on R ft; start fwd on L ft and do 2 L face turning waltzes completing $\frac{1}{2}$ turn to end facing RLOD; step bwd in LOD on L ft, hold ct 2, close R ft to L (Canter Rhythm).

29-32 (R) Waltz Turn; (R) Waltz Turn; (R) Waltz Turn; Twirl (to Sidecar);

Starting bwd in LOD on L ft, do 3 turning waltzes (R face) $1\frac{1}{2}$ turns to face LOD: waltz fwd in LOD with short steps while W twirls R face under M's L and W's R hands to end in SIDECAR pos M facing diag twd wall and LOD.

PERFORM ENTIRE ROUTINE FOR A TOTAL OF $2\frac{1}{2}$ TIMES

Ending: On meas 16 of last sequence M does a fwd waltz as W does a slow R face twirl under M's L and W's R hands, as music retards change hands and acknowledge.

CATCHY

ME AND MY GAL

By Lloyd and Maizie Poole, Wiesbaden, Germany

Record: Grenn 14048

Position: Intro — Facing, M's back to COH, both hands joined; Dance — Open pos, forearms touching

Footwork: Opposite, directions for M

Meas

INTRO

1-4 Wait 2 Meas: Away, Touch, Together, Touch; Away, Touch, Together, Touch;

Step away from partner twd COH on L to OPEN pos, touch R beside L, step twd partner (to face) on R, touch L beside R (touching M's L and W's R palms momentarily); Do this with a swinging "carefree" air. Repeat action of meas 1-2 ending in OPEN pos.

DANCE

1-4

Fwd Two-Step, , Fwd Two-Step, ; Run, 2, 3, Brush; Fwd Two-Step, , Fwd Two-Step, ; Run, 2, 3 (Turn), Touch;

In Open pos do two quick fwd two-steps LOD L,R,L, and R,L,R; run fwd 3 steps L,R,L, brush R; two more quick fwd two-steps R,L,R, and L,R,L; run fwd 3 steps R,L,R, tch L beside R while turning on last step $\frac{1}{4}$ L to face COH (W turns $\frac{1}{4}$ R to face wall) retaining hand hold and joining trailing hands (M's L, W's R) for a back to back pos.

5-8

Side, Close, Side (Turn to Face), —; Side, Close, Side, Touch; Back Away, 2, 3, Brush; Together, 2, 3, (Turn), Touch (to Open);

In Back to Back pos hands joined step swd RLOD on L, close R beside L, swd on L pivoting $\frac{1}{2}$ L face turn on last step to face partner and wall (W pivots $\frac{1}{2}$ R face); In FACING pos both hands joined step swd RLOD on R, close L beside R, swd on R, touch L beside R; back away from partner (M twd COH — W twd wall) in 3 steps L,R,L, brush R fwd; return to partner in 3 steps, R,L,R turning on R to face LOD, touch L beside R while assuming OPEN pos facing LOD.

9-16

Repeat Action of Meas 1-8 ending in Open pos facing LOD.

17-20

Side, Behind, Side, Brush; Side, Behind, Side, Brush; Turn Away Two-Step, , Away Two-Step, ; Together, —, 2, —;

Twd COH (W twd wall) do a 3 step grapevine stepping swd on L, XIB on R, swd on L, brush R; vine twd partner stepping swd on R, XIB on L, swd on R, brush L touching palms with partner momentarily; do 2 quick two-steps away from partner (M L face, W R face) L,R,L, and R,L,R; turning twd partner do 2 slow walking steps L, R end in FACING pos both hands joined.

21-24

Side, Behind, Side, Brush; Side, Behind, Side, Brush; Walk, —, 2, (W Twirl)—; Walk, —, Walk, —;

Grapevine twd LOD stepping swd on L, XIB on R, swd on L, brush R; vine twd RLOD stepping swd on R, XIB on L, swd on R, brush L; walk fwd LOD 2 steps L,R (while W does one slow twirl in 2 steps); ending in OPEN pos both walk fwd 2 steps.

25-28

Fwd Two-Step, , Fwd Two-Step, ; Away, Touch, Together, Touch; Fwd Two-Step, , Fwd Two-Step, ; Away, Touch, Together, Touch;

Do two quick fwd two-steps LOD L,R,L and R,L,R; then step swd twd COH (W twd wall) on L, touch R beside L, step swd twd partner on R, touch L beside R; (Swing apart and together as in Intro) Repeat this action.

29-32

Run, 2, 3, Brush; Run, 2, 3, Brush; Roll, —, 2, —; 3, —, 4, —;

Run fwd LOD 3 steps L,R,L, brush R; run

fwd 3 steps R,L,R, brush L; roll away from partner (M L face — W R face) progressing LOD in four slow steps L,R,L,R; coming to OPEN pos ready to repeat dance.

DO ENTIRE DANCE THREE TIMES

Ending: On last time thru, face partner on 3rd step of Roll, and on both feet CHUG away from each other on last ct.

NOTE: All two-steps are quick — 2 two-steps to a measure.

JUST FOR FUN

By George Kast, New Orleans, Louisiana

Two head ladies chain across

Turn 'em around you've got a new boss

Number one couple bow and swing

Promenade the outside ring

Half way round just for me

Stand behind couple number three

Number two couple bow and swing

Promenade the outside ring

Half way around then no more

Stand behind couple number four

Head two couples move into the middle

Face your partner, star thru

Number one couple California swirl

Head two couples back away

Sides pass thru across the way

First couple left, next one right

Behind the heads you stand

Inside four California swirl

Allemande left with your corner girl

SINGING CALL *

INDIANA HOME

By Merl Olds, Los Angeles, California

Record: SIO 133, Flip instrumental by Merl Olds
OPENER, MIDDLE BREAK and CLOSER

A corner swing in Indiana

Join your hands and circle left for me

The moon is shining bright, left allemande tonight

Go by one, swing the next, she's waiting there you see

Left allemande, now do sa do her

Take her home thru fields I used to roam

As you walk in the moonlight by the Wabash

Why not swing at my Indiana home

FIGURE

Heads promenade but go just half way

Then lead right and circle to a line

Move forward then move back, now right and left thru

Take your time, square thru four hands round will do

***A corner swing, your Hoosier sweetheart**

****The moon is bright so walk the lady home**

As you stroll thru the moonlight by the Wabash

Stop and swing at my Indiana home

Alternate Lines:

***A corner swing, she loves to wander**

****You've lots of time so walk her home alone**

SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for sides and Closer.

CHECKERBOARD

By Frank Wiechmann, Lansing, Michigan

Head two ladies chain go across the ring

Now first and third star thru

Then square thru

Four hands round in the middle of the town

Separate, go around one

Come into the middle with a right and left thru

Pass thru — circle up four with the outside two

Head gents break, make a line

Forward up and back you whirl

Pass thru, arch in the middle for a Dixie swirl

Do a right and left thru

Square thru three-quarters round you're facing out

Bend the line, star thru

Half square thru, bend the line

***Star thru, right and left thru**

Inside arch, dive thru, pass thru

Right and left thru with the outside two

Inside arch, dive thru, pass thru

Star thru, cross trail thru

Left allemande

or

***Pass thru, bend the line**

Pass thru, bend the line

Right and left thru

Cross trail thru, left allemande

WHO SAID?

THEY SAID IT COULDN'T BE DONE

By Bob Hayden, Lake Jackson, Texas

One and two swing you do

Three and four a right and left thru

Heads chain your lady across I say

Finish it off with a half sashay

Second couple bow and swing

Lead on out to the right of the ring

Circle four and keep on time

Number two gent break to a line

(New) Number one couple stand back to back

Separate, each around two just like that

Line of three sashay to the right one-quarter

Forward eight and back to the land

Original heads raise your hand

Cross trail thru to a left allemande

CONTRA CORNER

KATHY'S KONTRA

By Don Armstrong, Port Richey, Florida

Named for Kathy Boehm of Peaceful Valley, Colo.
Even number of couples.

1, 3, 5, active and crossed over

— — — Just the ladies do sa do

(step fwd and slightly to their right)

— — — Allemande left — ladies chain (from there)

— — — Put her on the right and circle four (once around exactly)

— — — Once around and the ladies chain

— — — Turn to a line go down in fours

— — Wheel turn — — come back to place

— — Bend the line — — pass thru (everybody)

— — Turn alone, those who can right and left thru

(Dancers on end of line remain where they are)

COMPENSATION

By Stub Davis, Waurika, Oklahoma

Head two ladies chain to the right
New side ladies chain across
One and three half sashay
Lead to the right, circle that way
Ladies break to a line of four
Forward eight, back you reel
Pass thru, wheel and deal
Center two pass thru, split two
Go round one and line up four
Balance forward, back with you
*Forward again, star thru
Lead couple left, next couple right
Right and left thru with the first in sight
Turn the girl, square thru
Three-quarters round (look to the right)
Left allemande, back to your partner
Right and left grand

or

*Now pass thru, on to the next star thru
Lead couple left, next couple right
Right and left thru with the first old two
Turn 'em around and square thru
Count four hands that's what you do
Reach for mother, pull her thru
Left allemande

SINGING CALL *

BEVERLY HILLBILLIES

By Louis Calhoun, Shelby, North Carolina

Record: Jewel 106, Flip instrumental by
Louis Calhoun

OPENER, BREAK and CLOSER

Four little ladies chain across, chain across
that town

Join up hands circle left, circle round and round
Rollaway a half sashay circle up left again
Rollaway a grand ole' right and left around
the ring

Hand over hand around, when you meet do si do
Allemande left the corner, come back and
promeno

Promenade that lady, walking round for me
You're swinging with a lady who's in high society
FIGURE

Head ladies chain to the right, turn that lady
round

New head ladies chain across, chain across
that town

Two and four go right and left thru
And couples one and three

Star thru, pass thru, do an eight chain three
Allemande left that corner, come back a do si do
Gents star left in the middle, it's once around
you go

Come back a do si do that corner lady swing
Swing that corner lady now promenade that ring

* — High falutin' — — Big society — —
Back yard pools — —

Beverly hillbillies

*Swing one time after promenade

TAG

(Wait) Beverly hillbillies or swinging hillbillies

EXPERIMENTAL DRILLS

Try these examples of Wheel & Hook. They were developed by the originator, Chip Hendrickson. See page 86 for a full description of the movement.

Heads right and circle four
Head men break and make two lines
Forward eight and back, pass thru
Wheel and hook four in line
Turn the line three-quarters around
Bend the line and cross trail to a left allemande

Heads right and circle four
Head men break and make two lines
Forward eight and back, pass thru
Wheel and hook four in line
Turn the line once around
Wheel and deal (both wheeling right to
face same couple)
Right and left thru, cross trail to a left allemande

Head ladies chain right
Heads go right, circle four and make
a line of four
Forward eight and back, pass thru
Wheel and hook four in line
Turn the line once around, bend the line
Right and left thru
Square thru three-quarters around, left allemande

Heads right, circle four, break four in line
Forward eight and back, right and left thru across
Pass thru, wheel and hook four in line
Turn the line three-quarters, bend the line
(Zero movement—you are back to original
heads right lines)

Heads right, circle four, break four in line
Forward eight and back, pass thru
Wheel and hook four in line
Turn the line once around, sides hook
Four in line in center
Turn the line once in the center
Hook four in line with heads on outside
Turn the line three-quarters around
Bend the line and cross trail to a left allemande

Heads right and circle four, break four in line
Forward eight and back, pass thru
Wheel and hook four in line
Turn the line one-half
Heads hook four in line in the center
Turn the line in the center half way
Hook four in line with the sides on other
side of the set

(From this point the following calls may be used)

- Turn line once around, bend the line
Two ladies chain, right and left thru
Square thru three-quarters round, left allemande
- Turn the line three-quarters around,
bend the line
Cross trail to a left allemande
- Turn the line half around, bend the line
Two ladies chain, square thru three-quarters
To a left allemande

REGARDING THE LATEST REVISION OF SETS IN ORDER'S LIST OF BASICS

STARTING ON PAGE 37, and continuing on for the next 16 pages, you will find the most recent results of our continuing research on the basics of American Square Dancing.

Several years ago, when we originally set out to put a list together, we realized that there were at least two ways to assemble such a list. One would be by groupings of similar types of movements. The other would be by order of teaching.

In addition, usage would place different demands upon such a compilation. For example, an instructor teaching newcomers would have certain needs. On the other hand, the dancer himself might not be at all interested in knowing which of the movements came first as long as his list contained everything considered basic or standard by the callers to whom he might be exposed.

Helping us in this project have been callers and dancers representing a wide geographical area. From the material submitted by these people we have come to realize that no two individuals use an *identical* list. For the most part, however, the discrepancies are small.

The collection that has finally resulted is to some degree a compromise. While similar movements have been combined under one heading, we have also tried to place the simplest and most used movements early on the list.

Because of this grouping process, not all of the items under one heading would necessarily be introduced at the same phase of the dancer's experience. As a matter of fact, a number of the sub-headings definitely would be reserved until such a time as the instructor felt ready for their introduction.

In general it is suggested that movements 1 through 10 be introduced first — before movement 11, etc. The order in which these first basics might be taught would vary depending upon the teacher and upon circumstances.

This list is not a popularity poll of movements. If it were, undeniably many of those items listed would not appear. Basics have a way of showing up for a while in an area, perhaps disappearing for a year and then again

becoming popular. A good case in point has been the Grand Square, which for a time appeared to be getting very little use. In the last six months, however, several singing calls utilizing the Grand Square have brought this basic into prominence once again.

It would be unwise to suggest that a particular number of these basics *should* be covered in any given number of lessons because teaching methods differ so greatly. It's quite possible that a caller, in making up his own list from these suggestions, might skip a few of those that we have listed in the beginning and choose to include them later on, or perhaps he might even skip them altogether. Our basis for decision regarding this list is the definition of a basic which you will find on the last page of the booklet.

The descriptions of the various basics have been composed with the greatest of care in hopes that confusion can be eliminated. We have rewritten some of the earlier definitions in our desire to obtain even greater clarity.

A part of the collection of basic movements is an all important glossary of terms which goes hand in hand with the language of square dancing. These commands and terms have proven to be the most used in today's square dance vocabulary and you'll find them near the back of the booklet.

We purposely have omitted most named figures (such as Rip 'n' Snort, Red Hot, etc.) which simply are combinations of basics. Many of these can be called descriptively using the basic terms included in the list. In some instances we have retained traditional movements which may have disappeared from some repertoires. It is our opinion that these definitely belong as a part of such a list and that only the rush of today's teaching will exclude them from some programs.

Again, our thanks to those who over the years have helped us prepare this list. Our wish is that it will be helpful not only to callers and teachers, but to the dancers who may find some of the movements a bit easier to understand because they are able to have them in print.



Sets in Order

HANDBOOK SERIES

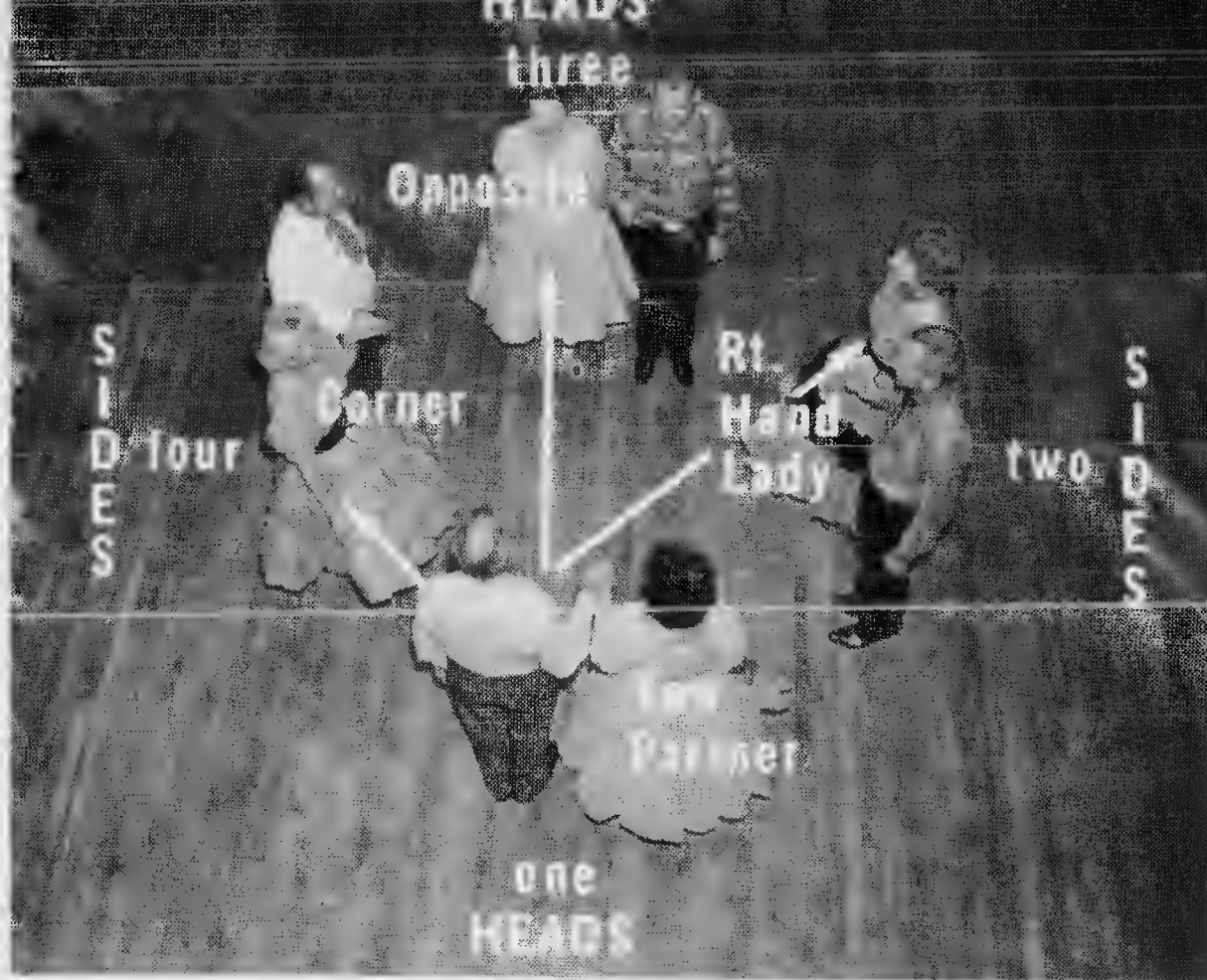
The
BASIC
MOVEMENTS
of
SQUARE
DANCING

Reprinted from
The Official Magazine
of SQUARE DANCING

THE MOVEMENTS that follow will not include every call that has ever been written — that is not the intention of this collection. These basics comprise *all* of the *major* movements in contemporary square dancing. Know them, learn to do them effortlessly and automatically, and you will be able to follow any descriptive square dance calling.

In a broad sense the basics here are grouped in “families” of movements and are listed in a suggested order of teaching. The first ten movements, for instance, will probably be taught before the second ten, and the second ten before those numbered 21-29.

Area usage will undoubtedly have some influence on which movements will not be used. Remember that square dancing is here to be enjoyed. A person can “have a ball” knowing just a few of the basics on this list for it is not the quantity of movements that a dancer has been subjected to but rather how well he knows each basic, that counts.



The Square: Four couples, approximately 10 ft. across.

The movements on the following pages are considered basics. For the definition of a basic please turn to the last page of this handbook.

The Basic Movements of Square Dancing

(1) **Do Sa Do:** Two dancers facing each other advance and pass right shoulders. Each moves to the right in back of the other person and without turning passes left shoulders moving backward to place. (Also referred to as Dos A Dos, Do Sa, Do Sa 'Round, Do Si, and Sashay.) (Count: 8 steps.)

a. **See Saw:** A left shoulder Do Sa Do. (Sometimes this is called a Sashay Left.) (Count: 8 steps.)

b. **All Around Your Left Hand Lady:** (General): Ladies take three steps into the center of the square and make a slight curtsy. While they are doing this, the men pass right shoulders (on the outside of the square) with their corners. Ladies back out of the center as soon as their corners

are on the left side. Men now walk back toward their partners, going in front of their corner. Sometimes referred to as Sashay 'Round Your Corner. (Modified): The ladies do not go straight into the center. They go to the center while drifting towards the man who is going “all around.” As partners are not facing during this it is not considered a Do Sa Do. (Count: 8 steps.) Figure is usually followed by See Saw Your Pretty Little Taw.

c. **See Saw Your Pretty Little Taw:** (General): The ladies move directly into the center of the square, curtsy and back out while the men continue the figure eight they started (with All Around Your Left Hand Lady) and pass left shoulders (on the outside again) with their partners and pass back to place in front as the ladies move out. (Modified): The ladies do not go straight into the center: They go to the center while drifting towards the man who is “see sawing.” (Count: 8 steps.)

Note: Common usage has seen the movements described under (b) and (c) simplify into a Do Sa Do and Sashay Left in some areas.

Do Sa Do: Starts with two facing couples (1) passing back to back (2).



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(2) **Swing:** A couple revolves about a central pivot spot, usually stationary between the two involved.

a. **Waist Swing:** Two dancers stand right side to right side facing in opposite directions. The man holds the lady's right hand in his left, puts his right arm around her waist and she places her left hand on his right arm or shoulder. Footwork, either buzz step or walk-around, is usually optional in the individual areas. In a buzz step the right feet of the two dancers are kept next to each other and are the hub of the clockwise movement. The left feet are behind and slightly to the right and do the pushing. Motion is similar to pushing on a child's scooter. In a walk-around the feet will just move to the beat of the music in the regular gliding walk.

b. **Arm Swings:** Two persons facing each other use arms designated by call to walk around each other. Unless otherwise indicated, grip of a forearm turn should be past the wrist but below the elbow joint. Man should cup his hand under the lady's arm with his thumb held in while the lady rests her hand firmly on the man's forearm. Center of the turn will be at the joined arms so that each dancer is moving equally around the other.

c. **Do Paso:** Face designated person. Take left forearm and walk around counter-clockwise. Go to corner and turn corner clockwise with a right forearm. Return to partner for a Courtesy Turn in place. (Count: 16 steps.)

d. **Courtesy Turn:** (Taught at this point): This is the movement that usually ends a Do Paso, Ladies Chain, etc. Man receives lady's left hand in his left (the lady's hand just lightly resting palm down on the man's palm up), puts his right hand in the small of the lady's back and while standing side by side facing the same direction, the man backs up and the lady walks forward. The lady's right hand is either at her waist, palm out, to receive the man's hand, or she holds her skirt. (Count: 4 steps.)

e. **Catch All Eight:** (Double Elbow): Each person takes his partner by the right forearm and moves forward and around (clockwise) two steps. Then each drops hold and does a quick right face pivot in place half around in two steps to take left forearm (with same person) and moves forward and around (counter-clockwise) a little more than a full turn (8 steps) or as directed by the next call. In the case of Double Elbow, which is an interrupted form of

a Right and Left Grand, movement will be done with each person following the direction of a Right and Left Grand.



Swings: Waist Swing (1); Arm Swing (2).

(3) **Promenade** (In couples): Done counter-clockwise (unless otherwise directed) with the man on the inside or on the lady's left. (Western Style): Holding hands, right to right and left to left with right hands on top. The Promenade is usually at least half the distance around the square. (Count: 8 steps.)

a. **Single File Promenade:** Dancers move one behind the other in the direction indicated by the call.

b. **Half Promenade:** Two couples indicated by the call exchange places by moving counter-clockwise to the right (men touching left shoulders) around each other. (4 steps) Wheel around to face the same couple (4 steps). When opposites are working, this will naturally occur inside the limits of the square.

c. **Promenade Half:** Indicated couples in promenade position move halfway around outside of the square.

Couple Promenade: Adjust the size to fit space available and comfortable timing.



(4) **Pass Thru:** Two facing couples move thru each other, each person passing right shoulders with his opposite. Remain facing out until the next directional call. If directed to turn back, call is executed independently by each dancer. (Count: 4 steps.)

a. **Double Pass Thru:** With four couples lined up across the floor, two are on the inside facing each other while the two on the outside are facing in, directly behind the center couples. All four couples move at once. Couples in the center pass thru the couple they face and then on to pass thru the second couple. The outside couples simply follow the leader to pass thru two couples. At the completion the lead couples are facing out and the second couples are facing directly behind them. All are ready for the next directional call.

(5) **Split the Ring (Divide the Ring):**

a. **One Couple:** Active or designated couple moves forward to opposite couple and goes thru between them. The next call will designate directions to be followed.

b. **Two Couples:** Two facing couples pass thru each other to the outer rim of the square.

c. **Around One — Two, etc:** Following a Split the Ring this call indicates how many persons each of the active dancers should move around.

d. **Around One to a Line:** After splitting a couple the active couple separates and each dancer moves half way around the stationary couple to end in a line, with the inactive couple in the center.

e. **Split Your Corner:** The active persons move forward and turn to pass between the couple formed by their corner and their corner's partner.

(6) **Stars — Simple:** Men, wrist hold is most common. Just take the wrist of the man ahead. Ladies, hand hold (often using the skirt) in making the star is recommended. This is to be formed by each person putting arm out at a little lower than shoulder height. When ladies star across they are met with a forearm turn *not* a courtesy turn.

a. **Right Hand Star:** Those indicated move clockwise.

b. **Back by the Left:** Those in star release right hold, make half right face turn and form left hand star to move forward counter-clockwise.

Stars — Complex:

c. **Star Promenade:** In couples, with arm around



Star Promenade:
Men's arms
in a
Box Star grip.

partner's waist (or on shoulder or hooked elbows depending on call), man would be in center for a left hand star (moving counter-clockwise). To reverse, centers could back out a half while the outside moves in to form a right hand star and moves clockwise. Number of couples may vary. Stars may also be mixed (Arky Stars) where some of the persons in the center are dancing in the positions normally occupied by their partners.

d. **Spread the Star Out Wide:** From a star promenade inside dancers retain the star, outside dancers extend the hold with partner.

(7) **Allemande:** Two persons holding hands walk around each other. Can be called for either a left or right hand and with any person designated. An Allemande Left is done with one's corner. (Style A) Float Out: Walk by one another with a left hand hold and, as you reach the other person's place, float out until you reach arm's length (a slight extension of the arms without lifting either foot from the floor), turning, hesitate just long enough to change directions, and return to partner. Done best without a "jerk" (i.e. without lifting the forward foot from the floor). (Count: 6-8 steps.)

(Style B) Forearm Grip (Sometimes Pigeon Wing or palms together, hands up position). (Count: 4-6 steps.)

(Style C) Forearm grip to start, then when half completed extend arms to "float" pulling by to return to partner. (Count: 6-8 steps.)

Allemande Left: Forearm grip (1), float out (2).



(8) Grand Right and Left: (Right and Left Grand): In the square, partners face and take right hands with their partners. Each moves ahead (men counter-clockwise and the women clockwise) to give a left hand to the next, a right to the next, left to the next until each meets his own to follow the next call. Hand should be reached and met about waist high should be released as dancers pass each other. While this call often follows an Allemande Left, it is independent of that call.

a. Weave the Ring: A Grand Right and Left but without touching hands.

(9) Ladies Chain: Two ladies advance, giving right hands to the other, then left hands to the partner of the lady with whom she is chaining, and the men Courtesy Turn them around in place. (Count: 8 steps.)

a. Ladies Grand Chain (4 ladies): In a square all four ladies form a right hand star and move clockwise, skipping one man, to their opposite man who gives a Courtesy Turn. (Count: 8 steps.) The call Grand Chain Back would repeat the action and return them to their starting position. It's customary, for comfort, when the call to promenade comes prior to the end of the maneuver, that couples take promenade position and Wheel Around.

b. Three-Quarter Chain: The ladies designated make a right hand star in the center and walk forward past two positions or $\frac{3}{4}$ around the square to the original right hand position, where they are turned with a Courtesy Turn, or as directed. (12 steps.)

c. Wheel Chain: The same as a regular Two Ladies Chain except that the two ladies join right forearms and walk clockwise one full turn and then give their left hand to the opposite man for a Courtesy Turn. (Count: 12 steps.)

(10) Right and Left Thru: Executed while two couples are facing each other. Each person advances, taking right hand of opposite person momentarily as he goes by, gives left hand to partner immediately upon passing thru the other couple and the man Courtesy Turns his partner around in place. Couples are facing one another again but they have changed places. Do a Right and Left Back to starting position only if called. (Count: 8 steps.)

(11) Sashay: Originally a series of short sliding steps. In many of today's figures refers merely to partners exchanging places, the lady passing in front of the man. In some areas a Sashay is a Do Sa Do if the call is "Sashay Right." The call "Sashay Left" means a left shoulder Do Sa Do or See Saw.

a. Half Sashay: While facing the center of the square, partners change places by the man sliding (or walking) to the right behind his partner. The lady slides (or walks) to the left in front of her partner. Partners have simply exchanged positions. No Resashay unless called. (Count: 4 steps.)

b. Resashay: Just the reverse of the Half Sashay. Men slide (or walk) to their left behind their partners. Ladies slide (or walk) to their right in front of their men, to return to place on right side of partners. (Count: 4 steps.)

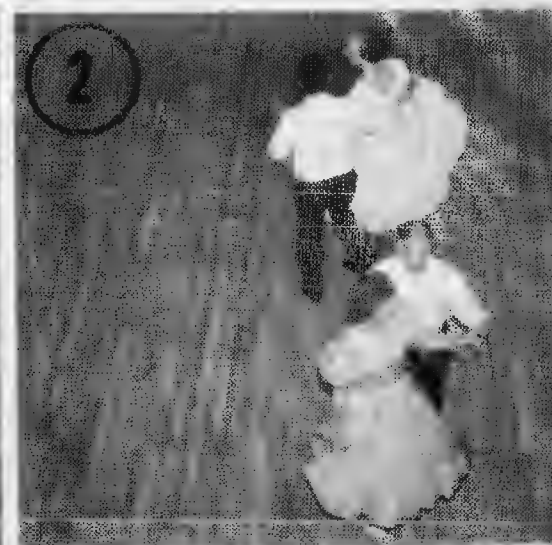
c. Go All the Way Around: Usually follows the calls "Sashay partners half way 'round, Resashay, etc." The man moves in front of the lady and to the right, then behind the lady and to the left to home while the lady goes behind the man and to the left, and then in front of the man and to the right to home. (8 steps.)

d. Rollaway with a Half Sashay: In a Star Promenade or Courtesy Turn position where two dancers are facing the same direction with an arm around the waist, the person indicated by the call rolls across in a full turn in front of the other person. The result is that the two have changed places. (Count: 4 steps.)

e. Whirlaway (With a Half Sashay): With the man's right hand holding his partner's left hand the lady does a full left face turn crossing to the left and in front of her partner to exchange places with him. (Count: 4 steps.)

f. Corners Whirlaway (With a Half Sashay): With the man's left hand holding his corner's right hand the lady does a full right face turn crossing to the right and in front of her corner to exchange places with him. (Count: 4 steps.)

Right and Left Thru: Facing couples give right and pull thru (1) and Courtesy Turn their own (2).





Frontier Whirl:
(Left).
Star Thru:
(right).



(12) Turn Unders:

a. Twirl: Turn the lady under the man's raised arm. In most areas a twirl is used only to precede a Promenade. To pick up twirl to a Promenade following a Right and Left Grand, joined right hands are held high and the lady right face turns once and a half under the joined hands to end facing the same direction as the man and in Promenade position. During this twirl the lady moves with the man as he continues to move in a counter-clockwise direction on the inside of the circle.

b. Promenade Twirl from a Swing: Man's left hand retains the lady's right. As he starts walking forward keeping to the inside of the square, the lady right face twirls once and a half under the raised hands until she faces the same direction as the man. Hands must then be changed to get into Promenade position.

c. Promenade Ending Twirl: The lady is right face turned under the man's raised right arm. The two dancers face each other in a slight balance and then either face the center or swing around once after which the girl is simply unfolded to the man's right side to face the center of the square.

d. Frontier Whirl — California Twirl: Used to reverse direction smoothly while retaining the same relative position with partner (as in the call "Dip'n Dive"). Partners take hands, the man's right hand joined with the lady's left. They change places with each other by raising their joined hands and the man walks around the lady in a clockwise direction while the lady walks forward under their joined hands making a left face turn. Partners start out facing the same direction, side by side and they are now facing opposite to their original direction with the lady still on the right side of her partner. (Count: 4 steps).

e. Star Thru: Called to two facing dancers, two facing couples or in a circle of three or more couples. First (two facing dancers): Man's right hand joins the lady's left. Joined hands are raised and as the two walk toward each other the lady does a quarter left-face turn under the man's right and he does a quarter right face turn to end up side by side with the lady now on his right. Second (two facing couples — lady on the man's right): Do movement as explained above starting by giving man's right to his opposite's left and ending with opposite as new partner — each having moved a quarter from starting position. Third (from a circle): Face corner, man's raised right takes lady's left and as they walk past each other (man on the outside of the circle) lady ducks under man's arm and both end as partners facing center. The Left Star Thru is the same movement using the lady's right and man's left hands. (Count: 4 steps.)

f. Turn Your Corner Under (California Whirl): Man's left hand and the lady's right are joined. These hands are raised and the man walks around the lady in a counter-clockwise direction while the lady walks forward under their joined hands and makes a right face turn. (Count: 4 steps.)

g. Box the Gnat: Used to reverse direction and exchange places. Partners face and join right hands. The lady makes a left face turn under the man's raised right arm as the man walks forward making a half right face turn. They finish facing each other. Hands have been held easily enough so that the man's hand may turn over the lady's fingers. (Count: 4 steps.)

h. Swat the Flea — Box the Flea: Used to reverse direction and exchange places. Partners join left hands and the lady makes a right face turn under the man's raised left arm as the man walks forward and does a half left face turn. They finish facing each other. (Count: 4 steps.)



Box the Gnat:
(left).
Swat the Flea:
(right).

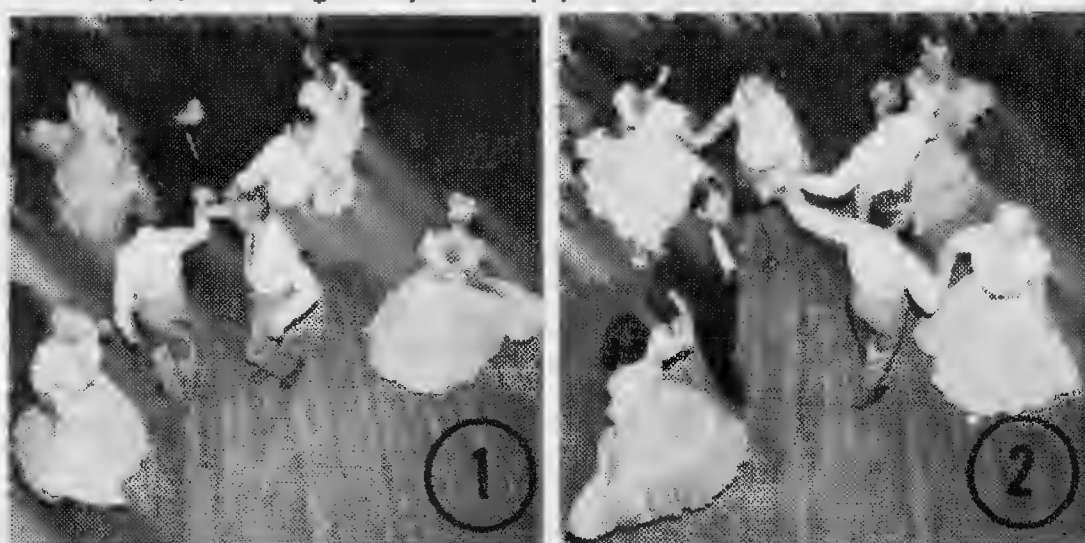


(13) **Allemande Thar Star:** With either the men or the women in the center making a right hand star and backing up, their partners are on their free arm facing the opposite direction and walking forward. The Allemande Thar Star may be formed from any left hand swing and with either men or ladies in the center as called. From any right hand swing a Wrong Way Thar Star may be achieved with those backing up in the center making a Left Hand Star.

a. **Shoot that Star:** From an Allemande Thar Star or a Wrong Way Thar Star, partners' holds are retained. The star is released and the dancers walk around each other to follow the next call.

b. **Throw in (or out) the Clutch (or Slip the Clutch):** From an Allemande Thar Star or a Wrong Way Thar Star, those in the center retain the Star but release hand holds with those on the outside. The Star then changes direction while those on the outside continue to walk forward around the outside in their original direction. Follow the call for the next figure.

Allemande Thar Star: Throw in the Clutch (1), Wrong Way Thar (2).



(14) **Cross Trail:** Two active couples meet and passing right shoulders Pass Thru. The lady (or person on the right) crosses in front of her partner to the left, while the man (or person on the left) crosses behind or to the right. They then follow the direction of the next call. (Count: 4 steps.)

Cross Trail: Two facing couples (1) Pass Thru then cross (2).



(15) Turn Backs:

a. **Turn Back from a Right and Left Grand:** In a Grand Right and Left, instead of promenading when you meet your partner, you retain right hands as you go past or turn with a right forearm half way around to face the other way, then do a Right and Left Grand in the opposite direction or follow the call.

b. **Turn Back from Single File:** From a single file promenade those indicated by the call turn out and promenade outside the set in the opposite direction or follow the call.

Turn Backs: Backtrack (1) and Wheel Around (2).



c. **Couple Backtrack:** In promenade position the man will pull with his right hand and push with his left so that both the man and the lady do individual about-face turns (the man right face, the lady left face), so that the couple is facing in the opposite to the original direction. The hand holds have not been released. The man is still on the inside of the circle; his partner is now on his left.

d. **Couple Wheel Around:** In promenade position the couple as a unit will execute a reverse of direction by the man (or the person in the man's position) backing up and the lady (or the person in the lady's position) walking forward, the pivot point being the spot between the two people. The turn unless otherwise called will be a little less than 180°, or a complete about face within the square. The man who was originally on the inside in a promenade will now be on the outside of the square.

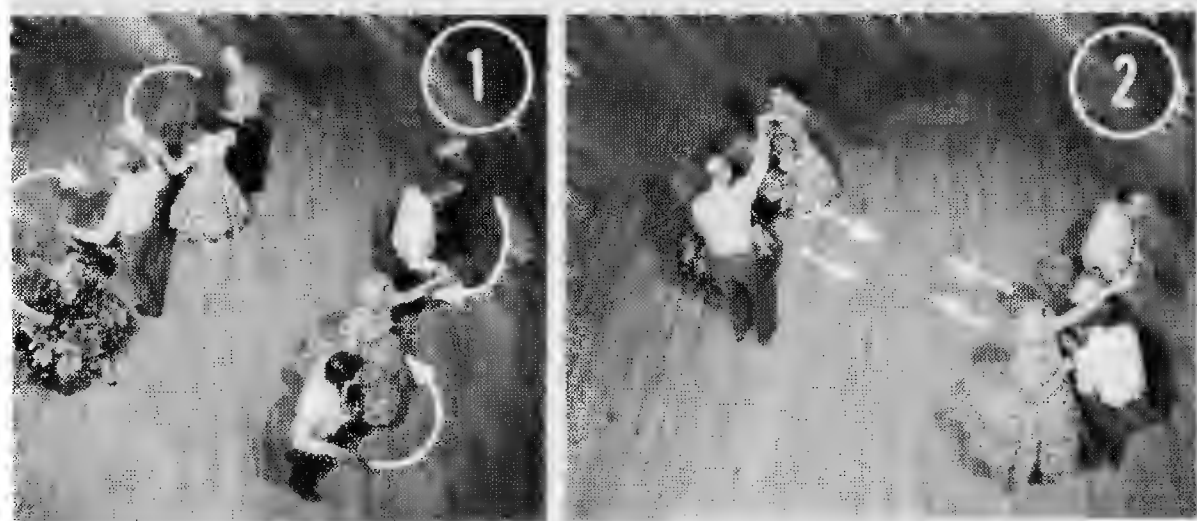
(16) Arch and Under:

a. **Inside Arch — Outside Under:** (Dive Thru, Dive to the Center): Two couples facing. The one whose back is to the center of the square makes an arch with joined inside hands; the other couple with joined hands ducks under the arch and moves forward. The couple who made the arch moves forward and automatically does

a Frontier Whirl (California Twirl) to face the square.

b. Inside Out — Outside In: Two couples facing each other. The one indicated ducks forward under the arch made by the joined inside hands of the other couple. At the same time the arching couple moves over until both couples are back to back. Then the couple who had ducked makes an arch and moves backward and over while the other couple backs under the arch. Both couples end facing each other. (Count: 8 steps.)

c. Ends Turn In: In a line of four, where all are facing the same direction (usually out), the two in the center make an arch. The two on the ends come forward and together duck under the arch. The two making the arch will at this point do a Frontier Whirl (California Twirl) in order to reverse their facing direction and face the center of the set.



Ends Turn In: Centers arch (1) and ends come forward and duck under (2).

d. Ends Turn Out: About the same as above, except that the call occurs when the line of four is facing in toward the center of the set. After the ends have gone under the arch, the two making the arch do not Frontier Whirl but release the arch and remain facing the center of the set.

e. Right Hand Over — Left Hand Under: In a line of three with hands joined, the center person raises the hand of the person on the right making an arch and pulls that person across and to the left. The person on the left ducks simultaneously under the arch and moves across to the right to follow next call.

f. Right End Over — Left End Under: In a line of four, the couple in the center acts much as the person in the center of a line of three did in the previous movement. The right end will move over and across to the left, while the left end will duck under and to the right. The center couple will remain in place at the completion of the movement.



Substitute: Couples ready (1), rear couple moves up (2).

g. Substitute: With two couples facing the same direction, one in front of the other, the one in front makes an arch, backs over and becomes inactive, while the one in back ducks under to become active.

(17) Square Thru: Executed with two facing couples. Take opposite's right hand, pull on by, pivot squarely to face partner; take partner's left hand, pull on by. (A Half Square Thru has been completed at this point.) Pivot squarely to face opposite; take opposite's right hand, pull on by. (A $\frac{3}{4}$ Square Thru has been completed at this point.) Pivot squarely to face partner; take partner's left hand, pull on by but do not pivot; follow next call. Couples may be any combination of men and/or women.

a. Left Square Thru: Same as above (Square Thru) except that movement starts with a left hand to the opposite.

Square Thru: Right to the first, pull by (1), left to the next, pull by (2).



(18) Balance: (Style A): Couples facing, take one step forward and close or touch with the other foot, then step away and touch or close. (Style B): Couples facing, holding right hands, step right and swing-kick left; then step left and swing-kick right. Can be done quite smoothly if desired. In some areas this balance almost takes the form of a modified Pas de Basque. (Count: 4 steps.)

a. **Forward and Back:** Those persons or couples designated move into the center three steps and stop — then back out three steps and stop for a total of eight counts.

b. **Ocean Wave:** A line of dancers facing in alternating directions with hands joined rock forward two counts and then back two counts. May also be done in an Allemande Thar type of star.

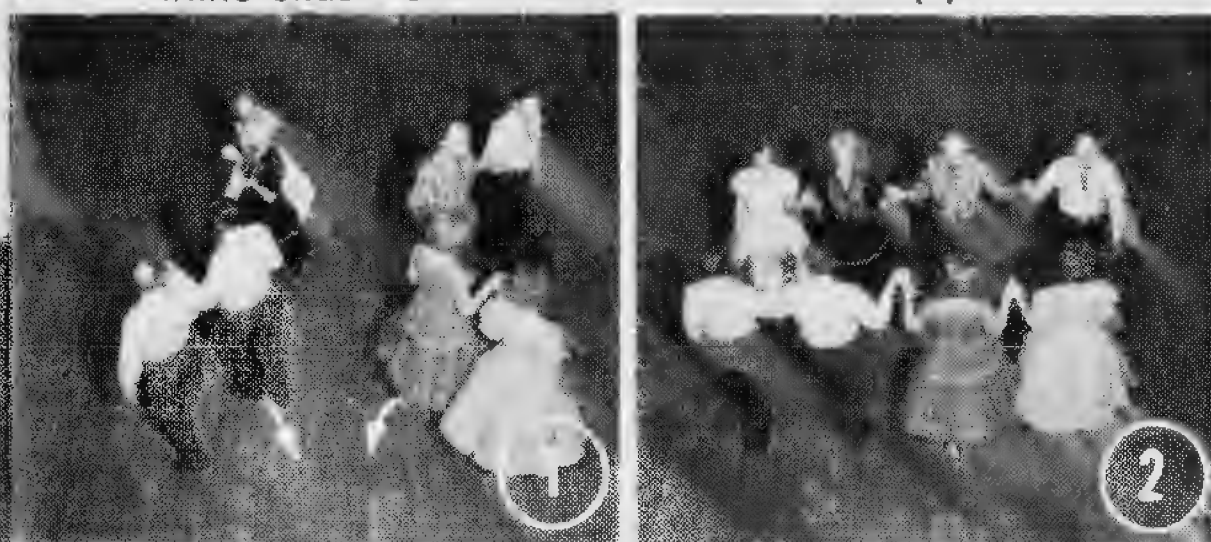
c. **Alamo Style:** An even number of dancers in a circle alternately facing in or out with joined hands rock forward two counts and back two counts.

Ocean Wave: Balance forward (1), balance back (2).



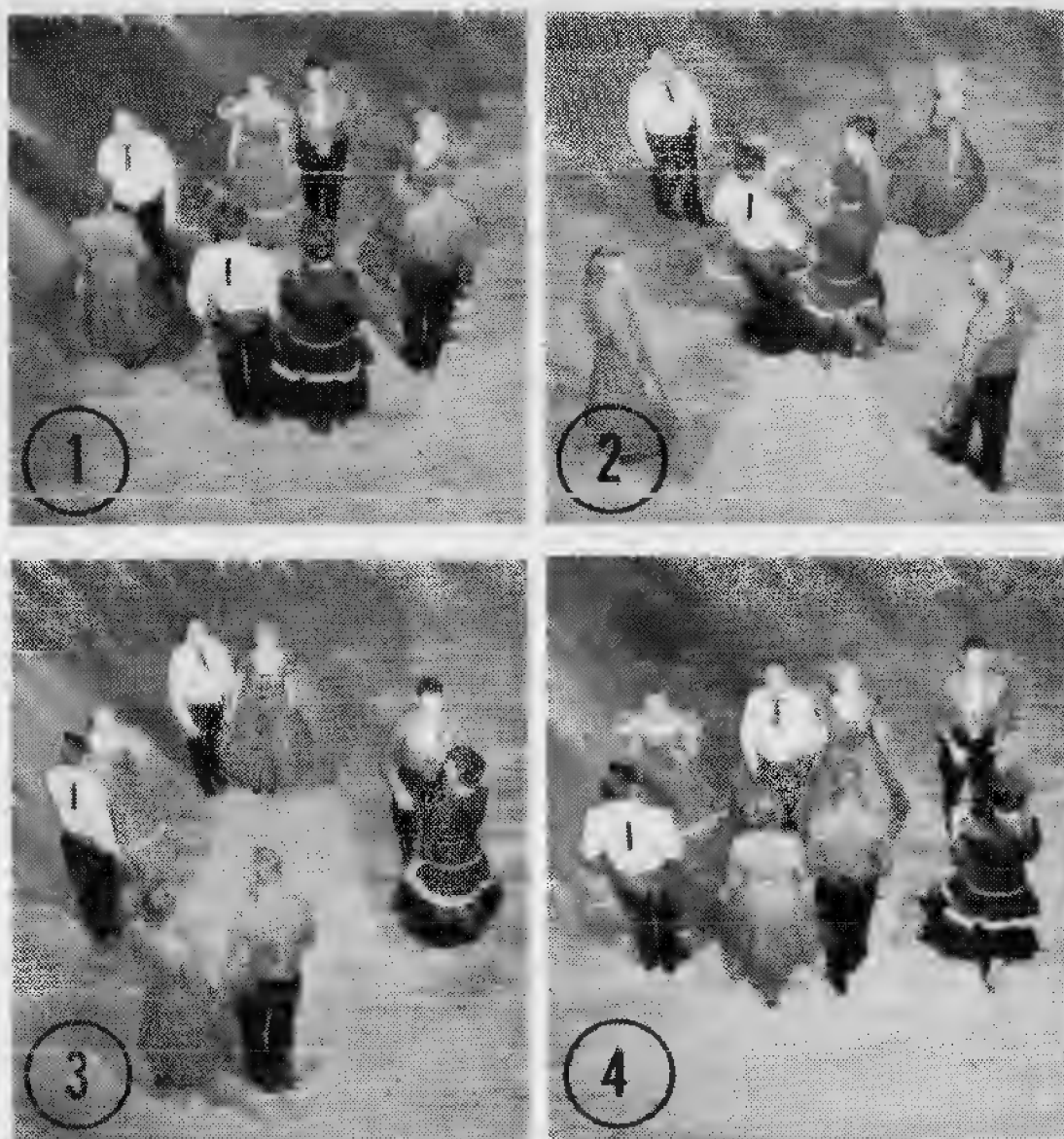
(19) **Bend the Line:** Line with an even number of dancers breaks in the middle and the ends move forward while the centers move back until both halves are facing.

Bend the Line: From Lines of four, centers back out (1) while ends move forward into new lines (2).



(20) **Cast Off:** From a line of four the center two people separate and move forward as a couple with the outside person, who pivots in place. The distance to be covered in the Cast Off is determined by the call.

Cast off: Centers move forward (1) while ends hold pivot (2).



Grand Square: Starting position (1), 4th beat (2), 8th beat (3), 10th beat (4).

(21) **Grand Square:** A simultaneous movement wherein the sides are doing one movement and the heads are doing another. The action for the heads is to move forward into the square (4 steps), turn a quarter to face partner and back away to the side of the square (4 steps). Facing the opposite, back away to the corner of the square (4 steps) and then turn to face partner and walk to home (4 steps). Do not turn. (Total to here: 16 steps.) From this point the action is reversed. Heads back away from their partners (4 steps), turn a quarter and walk forward to opposite (4 steps). Turn a quarter and walk forward into the center toward partner (4 steps). Turn a quarter to face opposite and back up to home (total: 32 steps). When the head couples are doing the first 16 steps the sides start by facing their partners to back away and do the second 16 steps. Completing this the sides do the first 16 steps while the heads are doing the last 16.

Note: Grand Prowl, Grand Slam, Grand Stroll, etc. These movements follow the same basic traffic pattern but as novelties have slight variations.

(22) **Wheel and Deal:** Called from a line of four dancers. The right hand couple will do a regular left face wheel with the inside person holding the pivot. At the same time the couple

on the left will move forward and wheel right to fall in behind the other couple.

Wheel and Deal: From line of four (1) couple on right ends in front (2).



a. Wheel and Deal and a Quarter More: Dancers complete movement described above, then continue on another 90° until they are back-to-back with the other couple.

b. Single Wheel: Executed by a couple. The person on the right makes a left face U-turn back while the person on the left takes a step forward, then makes a right face U-turn back to fall in behind in single file.



Single Wheel: Facing couples Pass Thru (1) and end facing, with ladies in front of their men (2).

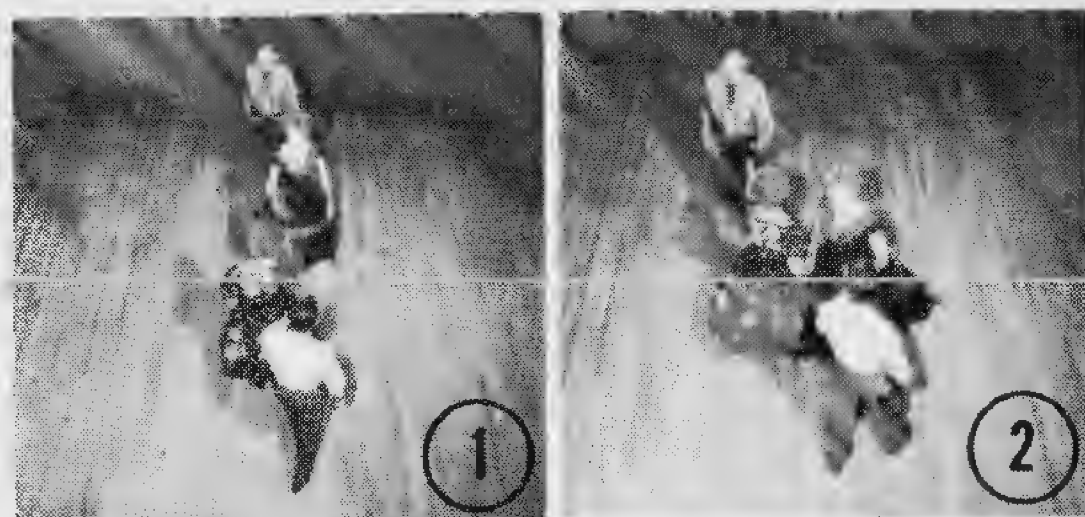
c. Wheel and Deal from Line of Three: In a line of three, the two persons on the right make a left face wheel in the same manner as in a normal Wheel and Deal. At the same time the lone person on the left moves forward then wheels right (individually) to fall in behind the other two.

d. Wheel and Deal from Line of Six: The three persons on the right will wheel left face with the inside person holding the pivot, while the three on the left will move forward and wheel right to fall in behind the other three.

(23) Dixie Chain: Two couples meet while in single file. They move by each other as in a Grand Right and Left, using alternate hands. The first two dancers start with right hands and the second two start with left hands. Couples

are in single file awaiting the next call at the completion of the figure.

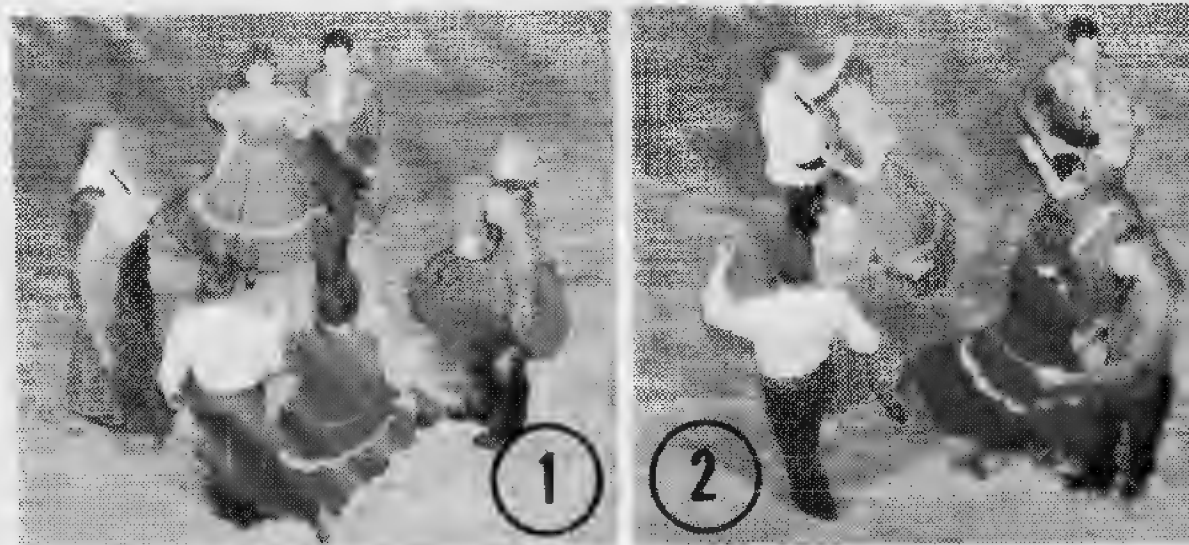
a. Dixie Grand: The Dixie Chain action is continued as directed by the call.



Dixie Chain: In single file give right to the first (1) then left to the next (2).

b. Dixie Style: A movement that starts like a Dixie Chain but does not complete it.

(24) All Eight Chain (or Chain All Eight): Dancers give right hand to any designated person, move past, give a left hand to the next and $\frac{3}{4}$ Courtesy Turn her in place to face set.



All Eight Chain: From a square (1), right to corner, pull by (2), left to the next (3), and Courtesy Turn (4).

(25) Eight Chain Thru: With four couples lined up across the floor, two are on the outside facing in while the two on the inside are back-to-back, each one facing an outside couple. Couples on the inside do a Right and Left Thru movement by giving a right to the one they face on the outside, move on by giving a left to their

partner and Courtesy Turn to face the set. The ones starting on the outside having given a right to the first, walk by, give a left to the next and walk by, give a right to the couple on the outside for a Right and Left Thru movement. This action is continued for about 21 steps or until all couples, working simultaneously, finish at their starting point.

a. **Eight Chain Six, Four, Three, Two, etc.:** With couples in the same starting position as in Eight Chain Thru, the action continues the same



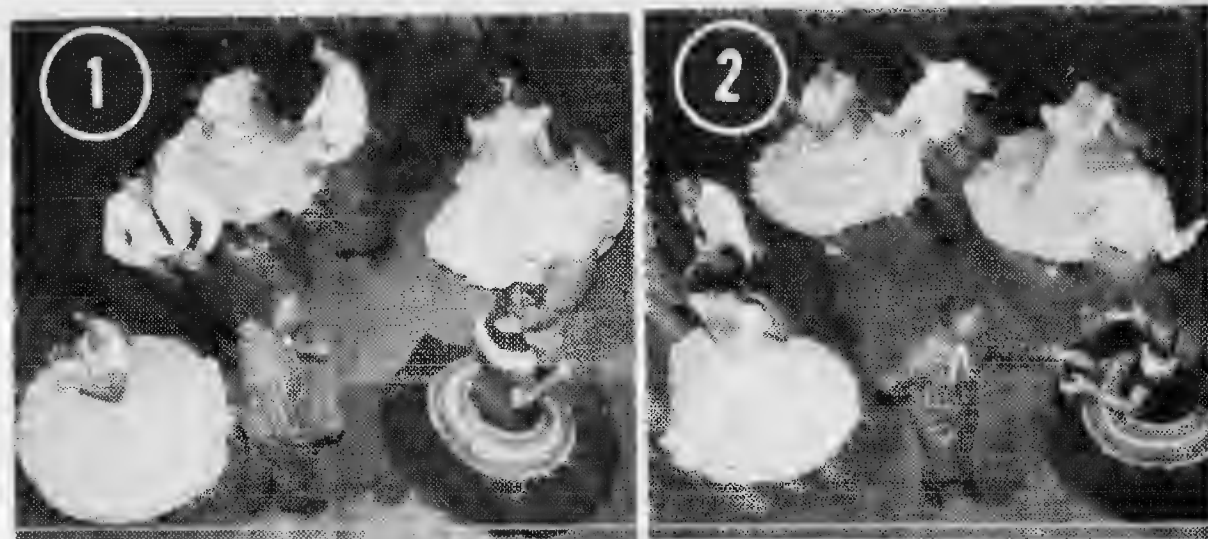
Eight Chain Thru: Give a right, pull by (1), outsides Courtesy Turn, centers move forward (2).

thru the number of "hands" (persons) indicated by the call. Thus an Eight Chain Four is one-half of an Eight Chain Thru and dancers follow the next call after completing the action with the fourth person encountered.

(26) **Four Couples Right and Left Thru:** In a square, men move clockwise, ladies counter-clockwise. Pass corners, men on the outside. Touch right hands while passing the next (original opposite) men still on the outside. Men slide in front of the next (original right hand lady) and pass left shoulders with her. All give left hands to partner and Courtesy Turn to face center of the set in spots opposite to starting position. (Count: about 12 steps.)

a. **Four Couples Suzy Q (Chinese Knot):** In a square, men start moving clockwise and the ladies start counter-clockwise. Pass Corner, men on the outside. Meet opposites and turn half way around with a right forearm. Now, with the men moving counter-clockwise retrace steps, men on the outside, pass the same girl and turn partner with a left forearm. Repeat, ending by turning partner with a Courtesy Turn.

Note: All Four Couples Cross Trail, All Four Couples Pass Thru, etc. These movements follow the same basic traffic pattern but as novelties have slight variations.



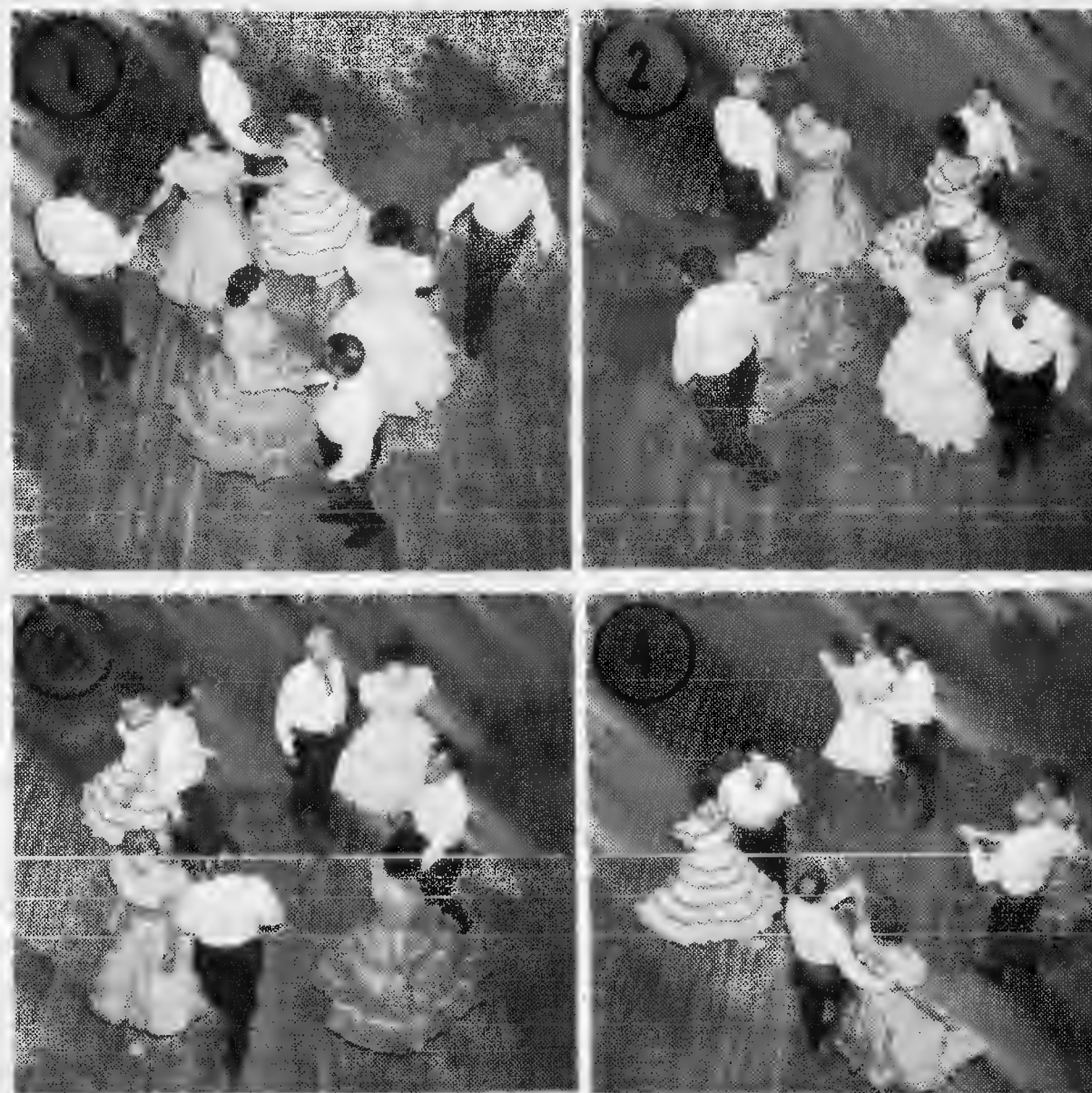
Wagon Wheel: Spin (1); Strip the Gears (2).

(27) **Wagon Wheel:** The man and the lady turn with a right forearm going full around until the men can make a left hand star in the center of the square. As the men form the star, they give a *slight* push with right hand, starting the lady into a right face turn (either a half turn or a full turn and a half.) The men move forward in the star and the ladies progress slowly while they are turning so that when finished with the turn they are each facing the same direction as the men and are ready to hook their left arm in the men's right and travel around the square in a Star Promenade.

a. **Wagon Wheel Spin:** That portion of the above pattern where the man spins the lady. Directions to be followed after the spin come from the next call.

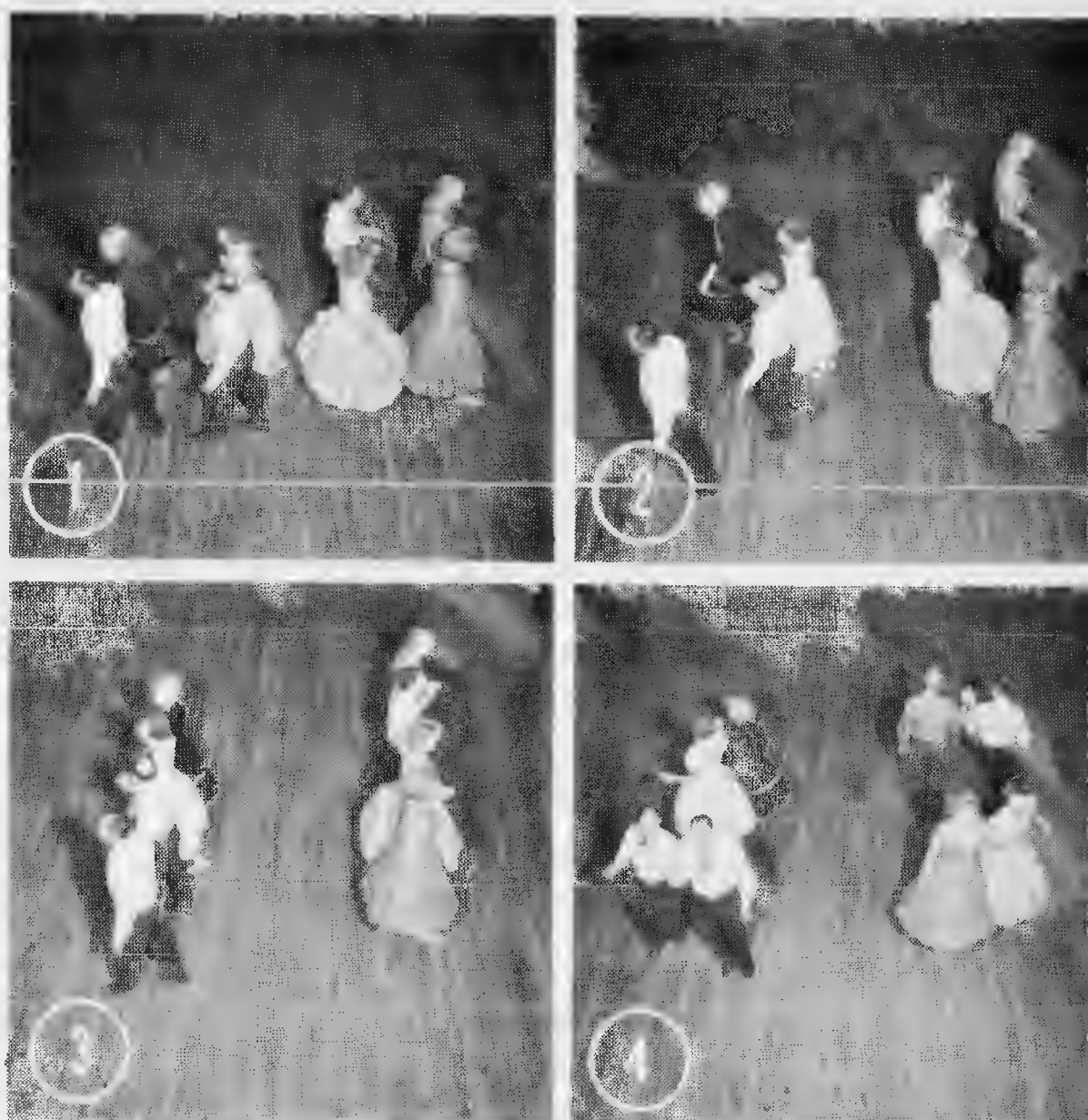
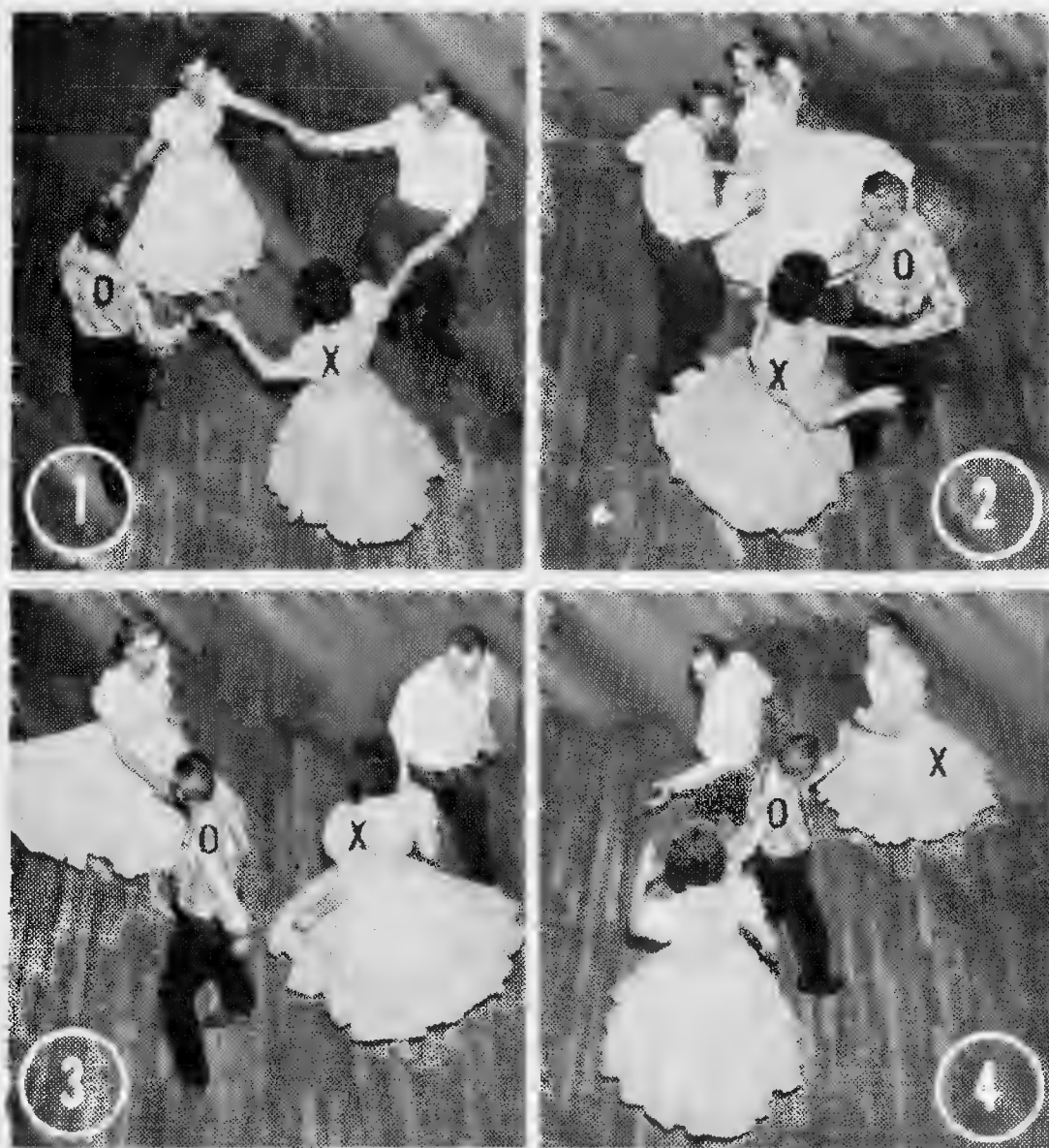
b. **Strip the Gears:** As in the Wagon Wheel Spin, walk around partner with a right forearm grip, give the spin, take left forearms for Do Paso.

Four Couples Right and Left Thru: Pass corner (1), right to the next (2), pass left shoulders with next (3), and Courtesy Turn (4).



(28) Do Si Do (Northern Style): Executed while two couples hold hands in a circle of four. Dancers release hands; ladies pass left shoulders moving by each other and immediately give left hands to partner's left hand. Move around him and give right hand to opposite gent. Move around him and return to partner. Give left hand to partner and Courtesy Turn in place. Men will not turn until the end of the figure but move forward and back for the smooth flow of the pattern. Hand hold seem to predominate where space permits. Ladies usually find a three-quarter right face turn as they pass left shoulders

Do Si Do: Two couples circle (1), ladies walk across, give left to partner (2), walk around him. Extend right to opposite (3), walk around that person and Courtesy Turn partner (4).



Centers In: Having just completed Double Pass Thru (1), forward couples separate (2) as center couples move in between (3). A Cast Off (4) follows comfortably when called

can add to the smoothness of the dance without slowing the motion. (Count: 16 steps.)

(29) Centers In: When two couples are facing in the same direction and one is behind the other, the leading couple will separate and the couple coming from behind will move in between, ending in a line of four.

a. Centers Out: Starting at the same position the centers or couples standing directly behind the lead couples separate and move up to stand at either end of the line with the forward couple.

GLOSSARY OF SQUARE DANCE TERMS

Across the Set: (In 2 facing lines of four as in the "Route") Couples will Right and Left Thru or ladies will Chain from one line to the other. (In square formation) Action will occur between two opposite couples, i.e. head ladies Chain across the set, or a Grand Chain, all four ladies will move from their partner to the men across the set.

Active Couple (or couples): Those designated by the caller to take action.

Along the Line: (In 2 facing lines of four) Couples will Right and Left Thru or ladies will

Chain with the others within the same line.

Arky Style: Refers to figures that are done with two dancers of the same sex working together, one as the girl, the other as the man.

Around One (Two, etc.): Indicates that the working person or persons will move out and around one (or more) non-active person(s) as directed.

Behind You: Referring to the person directly in back of the one to whom the call is directed.

Break: To release hands, to let go.

Break and Trail: Change from a circle with

hands joined to a Single File Promenade.

Break to a Line: (See Circle to a Line)

Bunch the Girls: (Girls to the center back-to-back): The ladies indicated by the call either head toward the center or are turned in to stand back-to-back, bunched into the center.

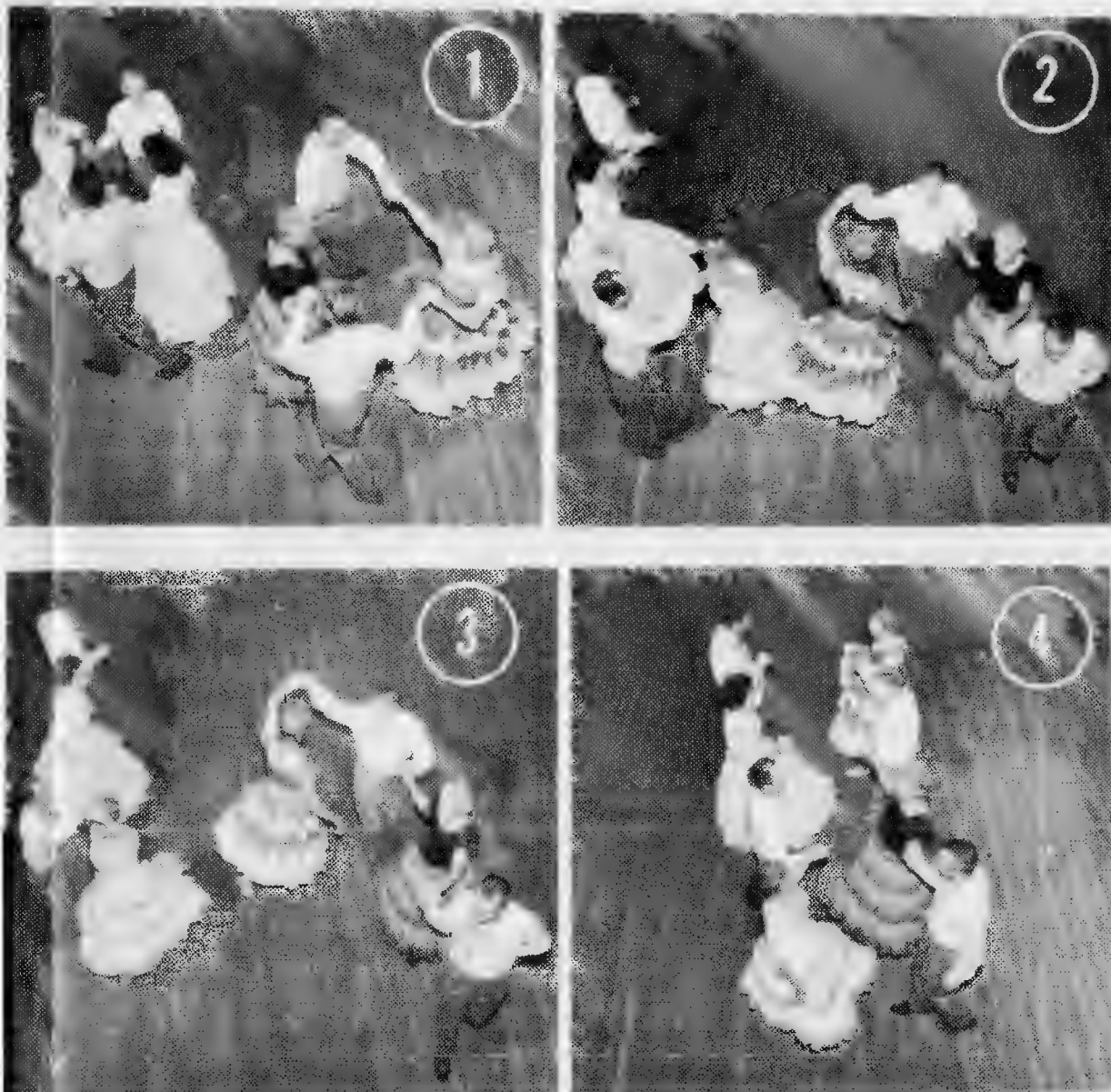
Circle: Three or more dancers can circle left (or right if directed) using the same shuffle as in the walk.

Circle to a Line: From a circle of any given number the man (or lady) indicated by the call will break from the circle with the left hand, retaining a hold to the person on their right with their right hand, and form a line facing the square unless directed to "face out." The person who "breaks" will be at the left end of the line.

Corner: When in a square formation, the corner is the person to the man's left or the lady's right at the time of a call.

Don't Stop — Don't Slow Down: Directions to keep Promenading even if home is reached.

Eight to the Center: Dancers progress three steps into the center of the set, stopping on the count of four. If hands are joined arms should be down to start and then be raised into the center on count of four.



Circle to a Line: Heads have moved to the right and are circling with sides (1). Head men break with their left and lead down the line (2). End ladies turn under partner's arm (3) and two lines are formed (4).

Face In — Face Out: Calls for a 90° change of direction.

Face the Sides — Face the Heads: Directs person to turn back on partner and face outside couples.

Face Those Two: Designated persons will face those with whom they have just been working.

Face to the Middle: A call usually directed to active couples to change their present facing direction to make a one-quarter turn toward the center of the square. When in an even numbered line dancers should turn a quarter to face the center of that line.

Face Your Own: Designates a quarter turn to face partner.

Full Turn Around: This movement is basically descriptive of an arm turn or Courtesy Turn that is greater than half way and is completely dependent upon a good following descriptive call to direct the dancers' next movement.

Honors: The men bow and the ladies curtsy.

Hub Backs Out — The Rim Goes In: (also Inside Out — Outside In): From a Star Promenade the centers back out while those on the outside move forward into the center.

Indian Style: (Same as Single File.)

Ladies to the Center — Back to the Bar: Ladies move from their home spot into the center of the square and then return to starting position, "bar" (which rhymes with "star"). Methods on this vary greatly depending on position dancers were in just prior to call.

Line: (definition) Dancers indicated are lined up shoulder to shoulder in the direction given by the call.

Look Her in the Eye: Indication that the same girls gets the action. Reminder not to change facing.

Make an Arch: Two people raise joined hands. This can be a single arch if two people are standing side by side, or a double arch if they are facing and can use both hands.

New Lines of Four: Dancers working in a line, facing a given direction, execute a movement and upon completing it are in new lines, with other dancers, and facing at right angles to their former lines (as in Bend the Line); i.e. Dancers may be in two lines of four that are facing the direction of the original side couples. Following a Right and Left Thru across the set they may get the call to form New Lines of Four which

means that they will line up with the couple they have just worked with and will now be in lines parallel to the head couples' positions.

On to the Next: After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on in the direction they were going.

Opposite: The lady across the set from the man at the time of a given call.

Partner: The person on the man's right (lady's left.) Also called Taw, Mother, Ma, Pa, etc.

Pick Up a Couple, Make It Six (or Eight): From a circle the active person or the one indicated by the call will release holds with the person on his left and pick up the next couple or person, also indicated by the call, who will then become a part of the circle.

Pull Her By (or Pull By): Two dancers, each holding the other's hand, Pull By each other and move on as directed by the next call.

Reverse: The call to change a Right Hand Star to a Left: a clockwise moving circle to a counter-clockwise moving circle, etc.

Right-Hand Lady: One lady ahead or counter-clockwise from where the man is at a given call.

Rim: (definition) The outside persons in a Star Promenade.

Roll Back: If in Couples, roll away from partner. If in Single File roll away from center.

Roll Promenade: When a Couple Promenade is called just before the completion of a Do Paso or any figure ending with a Courtesy Turn, the dancers will do a Wheel Around or "Roll Promenade" in Promenade position rather than awkwardly switching from Courtesy Turn position.

Separate: Two persons working as a couple turn backs on each other and head in opposite directions as indicated by the call. Sometimes referred to as Back-to-Back.

Sides (Heads) Divide: The couples designated leave their partner and move to their corner spot. They'll remain there until the next call or unless told to execute some action with their opposite, in which case they move forward and are now in a position in the square one-quarter

from their former home; i.e. "Sides Divide and Box the Gnat": Couples two and four separate, move to their corner, then across to Box the Gnat with their opposite. They will now be at the head position with new partners.

Square: Formed by four couples facing in with the back of each couple parallel to a different wall in the hall. Each couple is from 8 to 12 feet from its opposite couple. The lady is to the right of her gentleman. The couples are numbered 1, 2, 3 and 4 around the square to the right, or counter-clockwise, starting with the couple whose backs are closest to the music. Head couples are 1 & 3. Sides couples are 2 & 4.

Swap: (Change, Exchange, Trade) To exchange partners.

Swing the One Across the Hall: Call normally goes to the men. If two are involved they just pass right shoulders in trading places. For four men they just move into the center and then clockwise across the set, letting the man to the left have the right-of-way. In some areas, the men make a Right Hand Star while doing this movement.

Those Who Can: Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

Three Ladies Chain: With the active couple in the center of the square facing either their right hand or left hand couple, the active lady chains with the lady she is facing. The active man in the center joins left hands with this new lady and turns half around as she passes by to chain with the lady of the opposite couple. The center man continues to pass the ladies across the center with his left hand as they chain from one side of the square to the other as long as called, generally until each lady is back with her own partner. The ladies chaining to the outside of the square should be turned with a Courtesy Turn.

Turn Alone (U Turn Back — You Turn Back): An individual about-face.

Walk: A comfortable, effortless shuffle done to the beat of the music.

Wrong Way: The opposite from the normal or accepted direction.

YOUR INDEX OF TERMS

Across the Set	Glossary
Active Couple	Glossary
All Around Your Left Hand Lady	1
All Eight Chain (or Chain All Eight)	24
Allemande	7
Allemande Thar Star	13
Along the Line	Glossary
Arch and Under	16
Arky Style	Glossary
Arm Swings	2
Around One	5
Around One to a Line	5
Back by the Left	6
Balance	18
Behind You	Glossary
Bend the Line	19
Box the Flea	12
Break	Glossary
Break and Trail	Glossary
Break to a Line	Glossary
Bunch the Girls	Glossary
California Twirl	12
Cast Off	20
Catch All Eight	2
Centers In	29
Centers Out	29
Circle	Glossary
Circle to a Line	Glossary
Corner	Glossary
Corners Whirlaway	11

Couple Backtrack	15
Couple Wheel Around	15
Courtesy Turn	2
Cross Trail	14
Divide the Ring	5
Dixie Chain	23
Dixie Grand	23
Dixie Style	23
Don't Stop — Don't Slow Down	Glossary
Do Paso	2
Do Sa Do	1
Do Si Do (Northern Style)	28
Double Elbow	2
Double Pass Thru	4
Eight Chain Six, Four, Three, etc.	25
Eight Chain Thru	25
Eight to the Center	Glossary
Ends Turn In	16
Ends Turn Out	16
Face the Sides — Face the Heads	Glossary
Face Those Two	Glossary
Face to the Middle	Glossary
Face Your Own	Glossary
Four Couples Right and Left Thru	26
Four Couples Suzy Q	26
Forward and Back	18
Frontier Whirl	12
Full Turn Around	Glossary
Go All the Way Around	11
Grand Right and Left	8
Grand Square	21
Grand Stroll, Grand Slam, Grand Prowl, etc.	21
Grand Sashay	Glossary

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Half Promenade	3
Half Sashay	11
Honors	Glossary
Hub Backs Out—The Rim Goes In	Glossary
Indian Style	Glossary
Inside Arch — Outside Under	16
Inside Out — Outside In	16
Ladies Chain	9
Ladies Grand Chain	9
Ladies to the Center — Back to the Bar	Glossary
Left Square Thru	17
Line	Glossary
Look Her in the Eye	Glossary
Make an Arch	Glossary
New Lines of Four	Glossary
Ocean Wave	18
On to the Next	Glossary
Opposite	Glossary
Partner	Glossary
Pass Thru	4
Pick Up a Couple, Make it Six, etc.	Glossary
Promenade	3
Promenade Ending Twirl	12
Promenade Half	3
Promenade Single File	3
Promenade Twirl from a Swing	12
Pull Her By (or Pull By)	Glossary
Resashay	Glossary
Reverse	Glossary
Right and Left Thru	10
Right End Over, Left End Under	16
Right Hand Lady	Glossary
Right Hand Over, Left Hand Under	16
Right Hand Star	6
Rim	Glossary
Rollaway with a Half Sashay	11
Roll Back	Glossary
Roll Promenade	Glossary
Sashay	11
See Saw	1
See Saw Your Pretty Little Taw	1
Separate	Glossary
Shoot that Star	13
Sides (or Heads) Divide	Glossary
Single File	Glossary
Single File Promenade	Glossary
Single Wheel	22
Slip the Clutch	13
Split the Ring	5
Split Your Corner	5
Spread the Star Out Wide	6

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

Square	Glossary
Square Thru	17
Star Promenade	6
Stars — Complex	6
Stars — Simple	6
Star Thru	12
Strip the Gears	27
Substitute	16
Swap	Glossary
Swat the Flea	12
Swing	2
Swing the One Across the Hall	Glossary
Those Who Can	Glossary
Three Ladies Chain	Glossary
Three-Quarter Chain	9
Throw In (or Out) the Clutch	13
Turn Back from Single File	15
Turn Back from Right and Left Grand	15
Turn Backs	15
Turn Unders	12
Turn Your Corner Under	12
Twirl	12
U Turn Back, You Turn Back	12
Wagon Wheel	27
Wagon Wheel Spin	27
Waist Swing	2
Walk	Glossary
Weave the Ring	8
Wheel and Deal	22
Wheel and Deal and a Quarter More	22
Wheel and Deal from Line of Six	22
Wheel and Deal from Line of Three	22
Wheel Chain	9
Whirlaway	11
Wrong Way	Glossary

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(See other side)

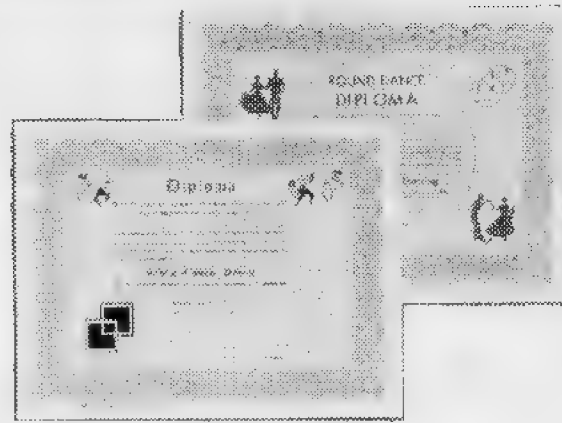
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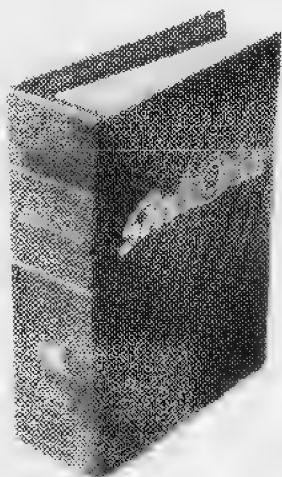
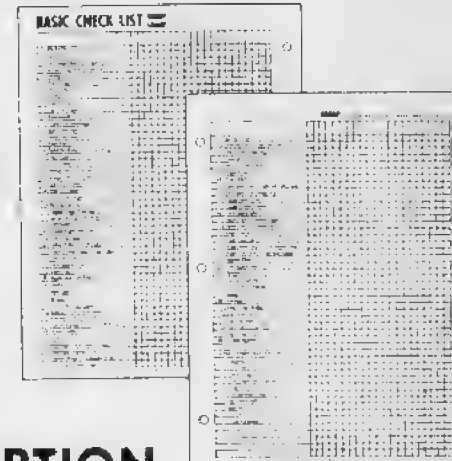
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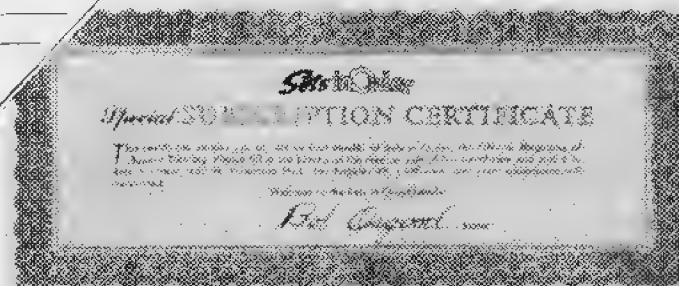
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(Letters, continued from page 3)

party. The Special train leaves Oklahoma City Tuesday morning, June 18, arriving at St. Paul Wednesday.

Howard Thornton has arranged a schedule for some of the games for those baseball fans who may wish to see the Twins play. Write Howard at 2936 Bella Vista, Midwest City, Okla., for more information . . .

Cal Selinger
San Bernardino, Calif.

Dear Editor:

The article written by John Wald in the February issue (S.I.O.) was such a rewarding article for Arthur and me to read. It is exactly what the National Convention Board is trying so hard to help people realize.

Arthur and I gained our experiences and inspiration from such wonderful people as the late Pappy Shaw, Dorothy Shaw, the Ed Gilmores, Manning Smiths, Bob Osgood and Joe Lewis. We were fortunate that in starting out we had such dedicated people to start us on our way.

. . . It is so much nicer to build than tear down. There are not too many of the destroyers

so it makes it easier to overcome their influence . . . Those who are enriching their lives by giving to others and enjoying the social aspects and comradeship of square dancing find a reward to make up for some of the disappointments we must take in our Square Dance World.

Adele Lowell
St. Louis, Mo.

Dear Editor:

Please accept my renewal subscription. I think this is my eleventh year with Sets in Order. It is a fine magazine for square dancers with no criticizing of anybody.

Jerry Bryant
San Antonio, Texas

Dear Editor:

One of the nicest things we have seen in a long time was the last page in Sets in Order for February, 1963. Ed Gilmore conducting calling classes at Asilomar should attract many a caller to one of the best instruction sessions he could get. We have attended two of Ed's schools and still haven't been able to learn all he teaches. So many of his techniques can be applied very successfully to the newcomer as well as the old dancers . . .

We have taken a couple of the other square

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dance magazines and it is easy to see that the quality in square dancing information comes between the covers of your magazine.

Ray and Afton Granger
Missoula, Montana

Dear Editor:

Would you please advise me if a book covering basic movements is available? The reason I ask is that there has been a little controversy here over the ruling of different movements so I decided to find out if a book covering basics is available. I call at a Brisbane club—the B Bar L

Hoedowners, whose sponsors are The British Ladies, hence the name.

Also, could you pass my address on to a caller with whom I could correspond? I would be very pleased.

Peter Johnson, 16 Balgamba St.

Lota, Brisbane, Queensland, Australia

You'll note the new 1963 revision of the Sets in Order Basic List bound into the center of this issue. Additional copies are available for clubs and classes. We're happy to pass your name and address on to other callers who might like to become pen pals. — Editor

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Dear Editor:

Thought you might like to know we've never disposed of a single copy of S.I.O. as we use them for reference and enjoy re-reading them.

We are Directors of Publicity for Palomar Square Dance Assn. and Vista Twirlers in this area and find articles in S.I.O. very interesting and useful.

Roy and Phyllis Nimmo
San Marcos, Calif.

Dear Editor:

... One night, while teaching at one of our

out of town round dance clubs a man asked me if I had seen our dance written up in S.I.O. and then the truth slowly unfolded that we had forgotten to renew our subscription. When they told me our dance (St. Louis Blues) was written up in that issue I got so excited I dropped records all over the floor. We ran out and bought an issue right away . . .

Betty and Clancy Mueller
Whiteland, Ind.

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every new square dance creation, we should have a cinch. Looks like we'd be needing a monthly 200-pager to do the trick. — Editor.

Dear Editor:

Our first introduction to S.I.O. was with the February 1962 edition — on Square Dance Organization. It was loaned to us by our caller and teacher, Ken Meyers. It certainly was a big help in organizing our club — the by-laws, constitution, joining the association, etc. Altho' we had been members of the Triple A Squares in England, when Ken and his taw, Doris, were presidents of the club, we had never helped to

organize one. We are now subscribers, thanks to a gift subscription from the Meyers' and we no longer have to depend on borrowed copies.

Wilton and Jackie Weeks

Grand Forks AFB, North Dakota

Dear Editor:

I greatly appreciate your selection of me as caller of the month in the January 1963 issue of Sets in Order. Your magazine is respected and read by square dancers everywhere and has, I'm sure, contributed substantially to the progress and popularity of our favorite activity.

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It has been a major factor in the blending of the many regional styles that characterized square dancing only ten years ago. This blending has made it possible for dancers from my clubs in New England who have moved to your coast to join a club there and find little difference in the dancing. In this age of industrial mobility, square dancing can be of real assistance to a family trying to become established in a new community.

...Your "Caller of the Month" series is a great morale booster. The rewards of being a

local caller are many and satisfying, but a write-up in Sets in Order really puts the frosting on the cake.

Jim Mayo
South Acton, Mass.

Dear Editor:

... I was transferred to New Hampshire the middle of July, 1963, and consequently missed the delightful dance Bob held in London. We have had glowing reports of it from our English square dancing friends — one of the main compliments being how very friendly they found



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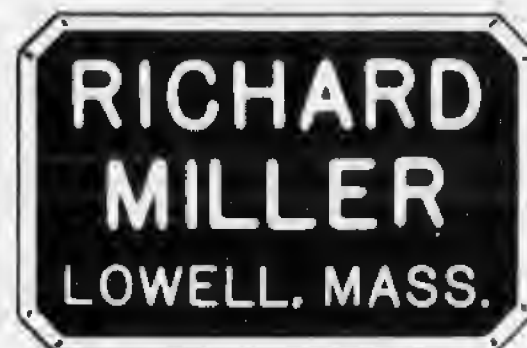
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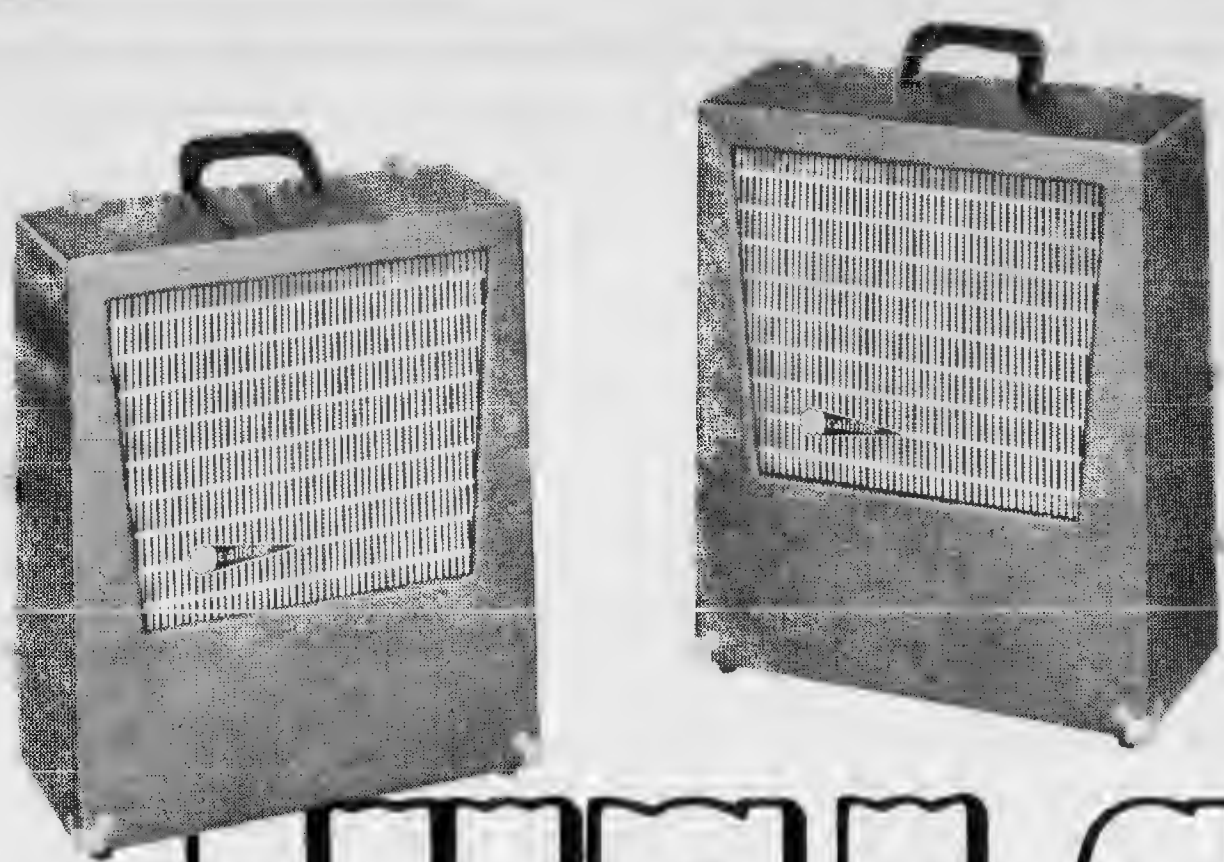
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the American dancers. Really, I never cease to marvel how international relations can be improved with so simple a thing as "our" favorite recreation. It's a shame our diplomats and official representatives don't indulge with those of the foreign countries as I'm sure they would soon lose their prejudices and suspicion of one another on the dance floor. We all dance the same routines and figures and in so doing, our two nationalities are in complete agreement and harmony — at least for the moment! . . .

Floyd Reed, Pease AFB, N.H.

Dear Editor:

. . . We consider Sets in Order to be one of the real stabilizing, yet stimulating, influences in the square dance activity.

Lloyd Bellamy
Sudbury, Ont., Canada

Dear Editor:

. . . Thank you very much for featuring Charlie (Kides) as Caller of the Month in Sets in Order. After the magazine came I sent a picture and item to our local paper in the hope they would print something. The story has now

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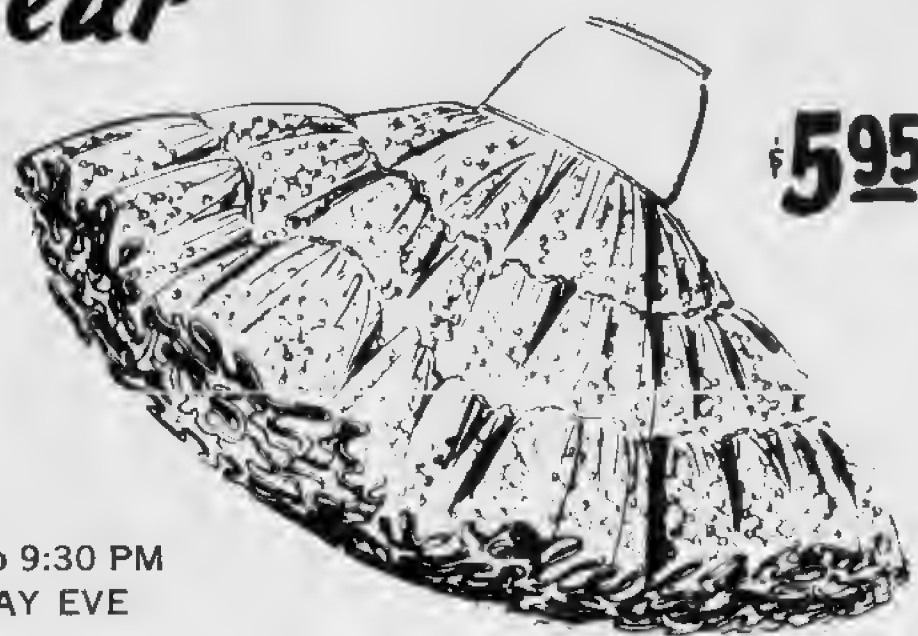
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appeared and we have received much favorable comment about it . . . The reporter was very impressed with the quality of Sets in Order. In fact, he still has our extra copy; he sent all our other material back!

Dorothy Kides, Trenton, N.J.

Dear Editor:

I especially was interested to know about the gas stations for dancing information that you wrote about in your November (1962) issue. Our club, the Rafter Rockers of Albany, Ga., is not listed in any out-of-state directories.

Therefore we are going to check out the possibilities of following thru with listings of our club with the American Oil Company. All out-of-town square dancers are invited to dance with us at the National Guard Armory in Albany every 2nd and 4th Saturday night. For further information contact me at HE 5-55710.

Flo McDonald, Albany, Ga.

Dear Editor:

. . . I've wanted to compliment the S.I.O. magazine for the assistance given. It has been a constant source of material and information.

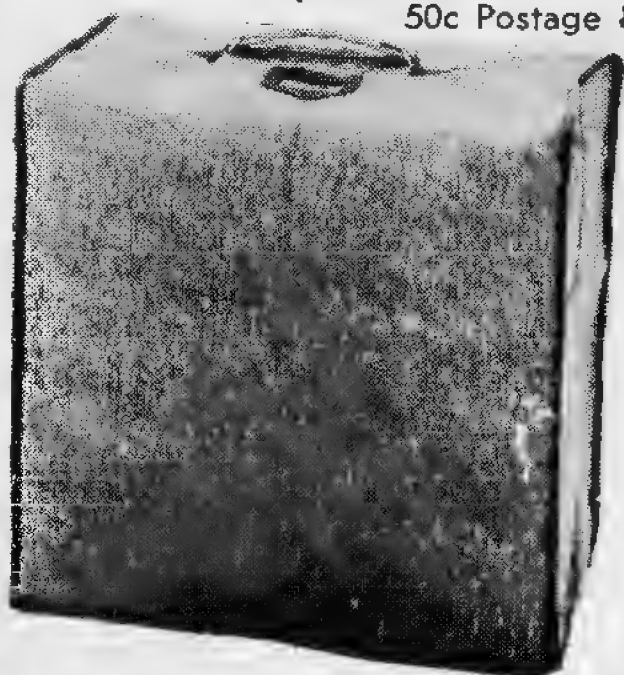
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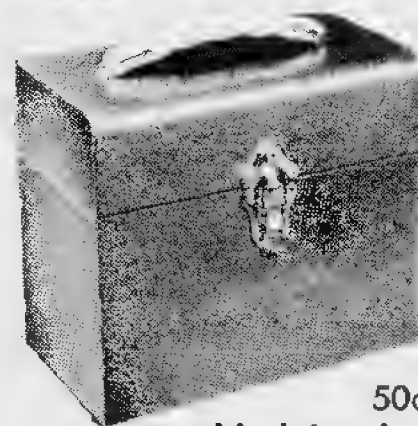
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Dallas, Texas

The guides have been very useful, also the record review, style series, experimental lab and workshop features have earned their share of praise.

Robert Ballard
Bradford, Pa.

Dear Editor:

Well, the square dance hall is finished enough for dancing. There is a lot we want to do yet in the way of finishing, but the floor is good; sound is excellent; ventilation is cool; so we'll probably coast along for awhile.

Just got the parking lot black topped. The last load of goop Crossing Over the Bridge went through the bridge so the squares that night came across the plank. Sure stopped business for a couple of days . . .

Wilma Mangum, Blackfoot, Idaho

Dear Editor:

. . . This is a good chance to tell you we are faithful readers of Sets in Order and this book is #1 on our list.

Ron and Nita Hahn
Canoga Park, Calif.



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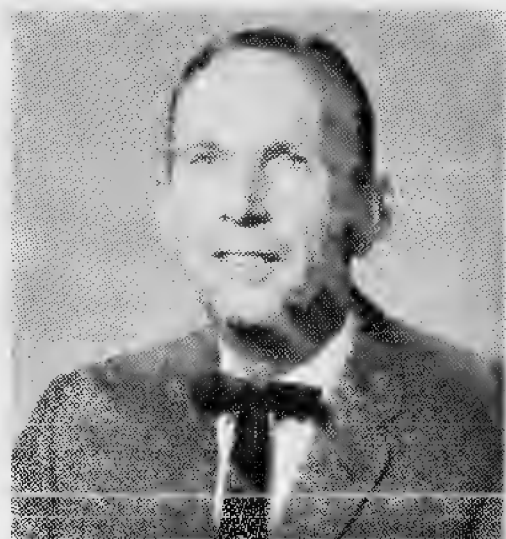
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The CALLER OF THE MONTH

Photo by Green's Studio



Finis Nabors — Jackson, Miss.

IT WAS IN DALLAS, TEXAS, that Finis Nabors had his introduction to square dancing in 1948. After much urging he and his wife, Lola, consented to join a beginners' class but it looked for a time as if this new-found recreation were to be short-lived. Finis was transferred in 1949 to Jackson, Miss., an area where square dancing was completely unknown.

With the encouragement by long distance of Dallas friends Finis launched into his calling career. To develop his teaching qualities he attended Herb Greggerson's School at Ruidoso, N.M. Upon his return home and with Lola's help, Finis organized a beginners' group comprised of friends from their Sunday School class. The group increased rapidly in number and it was with several squares of these dancers that the Circle Eight Square Dance Club was organized in 1953.

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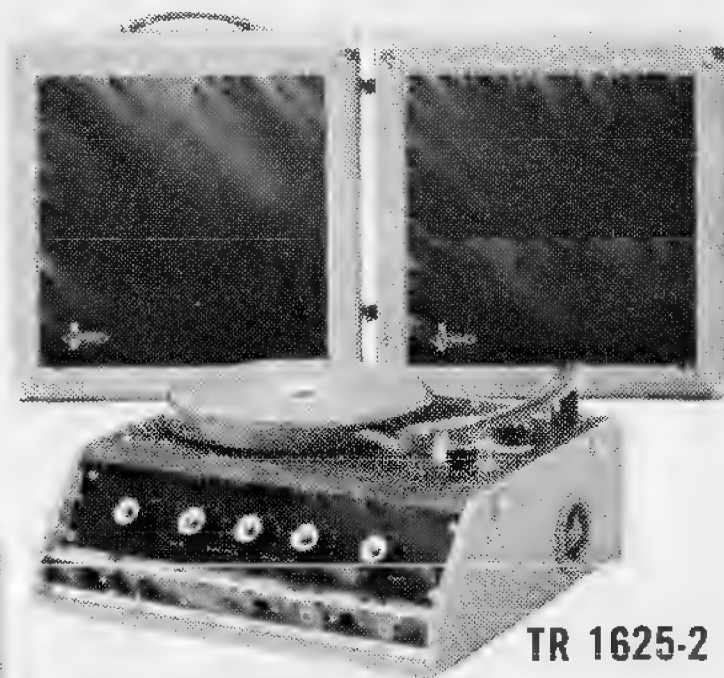
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(Date Book, continued from page 5)

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April 26-28—2nd Springtime Jamboree

La Crosse, Wisconsin

April 27—Cotton Capers' 9th Annual Jamboree

Arena Rink, Saskatoon, Sask., Canada

April 27—14th Annual Omaha S/D Festival

Ak-Sar-Ben Coliseum, Omaha, Nebraska

April 28—Desert Safari Square Dance

Hayes Aud., 29 Palms, Calif.

April 29—Circle Eights Guest Caller Dance

Mackay School, Tenaflly, N. J.

May 3-4—Sashay Partners' Annual Festival

Rock Springs, Wyo.

May 3-4—Kansas State S/D Fest.

Munic. Aud., Topeka, Kans.

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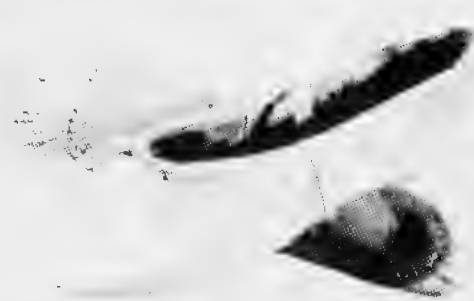


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State Fair Grounds, Columbus, Ohio
May 3-5—Kansas State S/D Convention
Municipal Auditorium, Topeka, Kansas
May 4—5th Ann. Hagerstown May S/D Fest.
No. Hagerstown H. S., Hagerstown, Md.
May 4—23rd Ann. Lincoln Council Festival
Pershing Municipal Aud., Lincoln, Nebr.
May 5—A-Square-D Special Dance
Pacific Ocean Park, Santa Monica, Calif.

May 5—2nd Ann. Mich. R/D Teachers' Assn.
R/D Fest.; C.A.I. Hall, Drayton Plains, Mich.
May 9-11—2nd Toronto Internatl. S/D Conv.
Royal York Hotel, Toronto, Ont., Canada
May 11—Central Okla. Dist. Jamboree
Municipal Aud., Oklahoma City, Oklahoma

GEMS FROM THE OTHER PUBLICATIONS

Prez Sez in Federation Facts—Kansas City, Kansas

"... At a dance Saturday night we lost one of our square and round dance friends due to a heart attack. It is possible he may have been



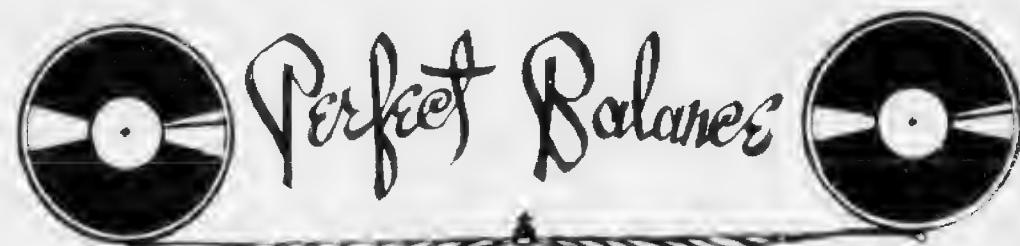
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still with us if the City ambulance had arrived promptly and if a doctor had been available immediately. We, therefore, recommend that the Club Officers and Callers have as a minimum, in advance and written down, in case of any emergency or accident, the following: 1. The location of the nearest telephones; 2. Correct change for several 'phone calls; 3. Telephone number of one or more of the nearest private ambulances; 4. Telephone number of two or more of the nearest doctors."

From Points to Ponder in Vancouver Island Assn. Cross Trail News

"... One of the things so appealing about square dancing for many of us in the beginning was the good fellowship and friendliness displayed at a square dance. Everybody danced with everybody else, every possible square was formed by the people present and it really didn't matter who was your actual partner. More and more there is a tendency to get very 'choosy' about partners. And very soon the friendliness and fellowship will have vanished from square dancing. Is this really what we want? Think about it, and the next time your caller says 'form a square' ask that girl near you

On

Weekends

Square Dance
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June 1-Aug. 31



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WE HAVE RECOUPLED ONE OF OUR ALL-TIME
FAVORITE SINGING CALLS TO CONVERT IT TO A
FLIP; AND A PAIR OF OUR FAVORITE HOEDOWNS:

"SUMMERTIME"

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flip instrumental

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"BUCKEYE HOEDOWN"
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instrumental only

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**NEW SQUARES FOR FAVORITE
PIECES OF MUSIC**



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by Ralph Kinnane
of Birmingham, Ala.
flip instrumental

TOP 25058

"HOW HIGH THE MOON"

by Bern Aubuchon
of St. Louis, Mo.
flip instrumental

TOP 25059

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**Paul & Laura
MEROLA**

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HARRIS**



who may not be the most popular or the best dancer in the ball — you may be surprised to find what a nice person she is. You shy boys — remember the girls come to dance and they will welcome an invitation to dance with you. Try it and see! . . ."

Bob Barthol in Square Dance — Where?

"... What is so magical about being different — when the changes are not as good as the original article? We can't stand still, but too many people — dancers and callers alike — confuse the terms 'change' and 'progress.'

'Progress' means to advance, to proceed from one stage to a higher stage, whereas 'change' merely means to make different. We've had a lot of changes that are certainly not progress, but an actual lowering of the (dance) standards instead . . ."

SQUARE GEM

If you have ever suffered over a slippery square dance floor, here's a tip to help. After that first square of sliding and skidding, excuse yourself, run to the wash room and commandeer a bit of bar soap. Rub the soles of your dancing

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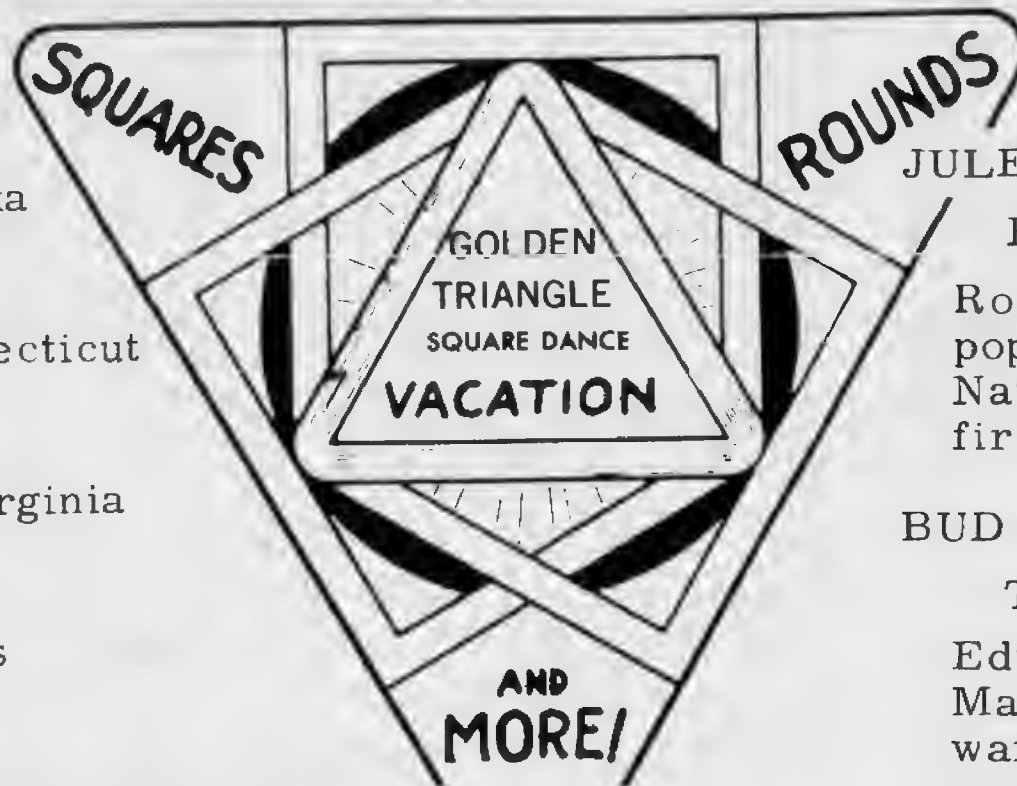
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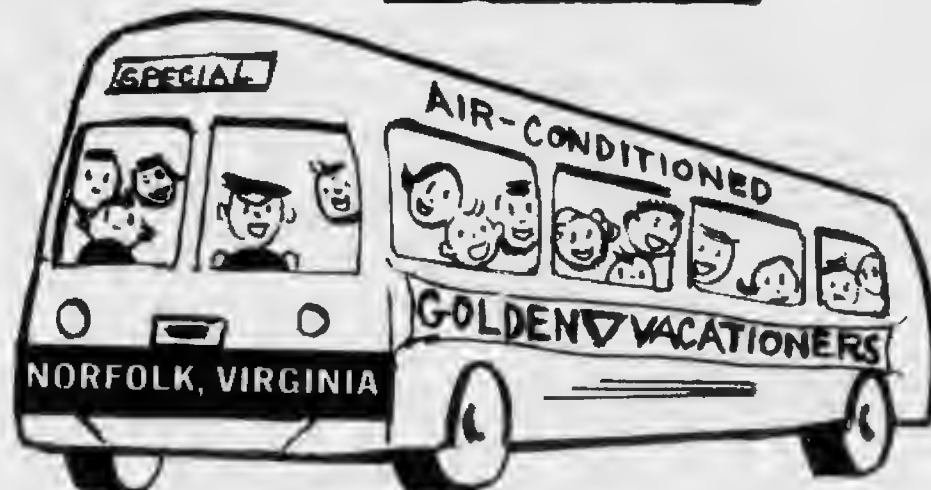
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Editors of "Round Dancer Magazine," round dancing's warm and friendly national communications center.

so much more

JULY 28 -
AUGUST 2



THESE DANCERS HAVE ARRIVED;

NOW WHERE ARE THEY GOING?

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slippers with this and try dancing again. You will find that your soles have better traction and you can probably stay on your dancing feet.

—Kathy Richardson, San Diego, Calif.

A crisp, new one dollar bill goes to Kathy for her Square Gem. Where's yours?

NEW PUBLICATIONS

Area publications come and go and among the latest to come is the Iowa Square and Round Dance News, published by the Iowa State Federation at Des Moines, with Jerry Curler as Editor. The printed magazine contains numer-

ous excellent photographs, carries advertising and such features as news items, Club of the Month, Caller of the Month, Round Dance of the Month and some short editorial features. It has all the air of professionalism.

The Mid-Atlantic Square Dance News is published monthly by and for the square dancers of the Mid-Atlantic area and comes out of Sadsburyville, Pa. Morris Groce is Editor. It carries local square dance items, quite a proportion of advertising and some editorial comment. It is neatly done and has eye-appeal.

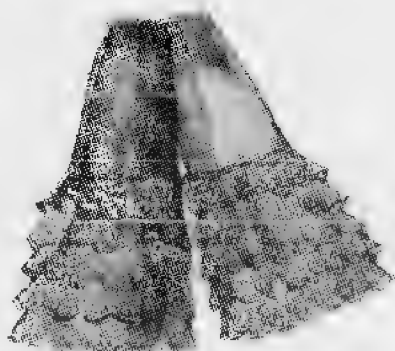
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Scotty and Doris Garrett — Hayward, Calif.

SQUARE DANCING for Scotty and Doris Garrett began as a sort of "reward" to Doris because she had to go to a hospital for surgery. The time was 1950 in Seattle, Wash. Scotty promised he would do whatever Doris wanted most so off he went to a square dance class by himself. He'd come back and trace the patterns on Doris' hospital bedspread. She recuperated visiting the class and soon the Garretts were dancing together.

In Seattle the "two rounds, two squares" program was customary and the Garretts found their interest leaning towards round dancing. Next thing they knew they were teaching the rounds to fellow club members between club nights. Calling came as a natural "next."

The Garretts have held various offices in the Seattle area, such as working on the Round Dance Standardization Committee for the Callers' & Teachers' Assn.; serving terms as Treasurer and Vice-President. They were responsible for organizing the Puget Sound Council Square Dances. A highlight was acting as Co-General Chairmen for the 1956 Washington State Festival.

In 1958 the Garretts moved to Hayward, Calif. Since this move they have given up calling and concentrate wholeheartedly on the

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round dance phase. They have conducted workshops and institutes around and about; are Round Dance Chairmen for both the No. Calif. Round Dance Teachers' Assn. and the Callers' Assn. They have very recently been signed on as round dance consultants for MacGregor Records, as well.

During their "spare" time — called that because it is so slight — Scotty and Doris have written several round dances including Lights of Vienna, Sam's Song and Allegheny Moon. They teach at least one beginners' round dance

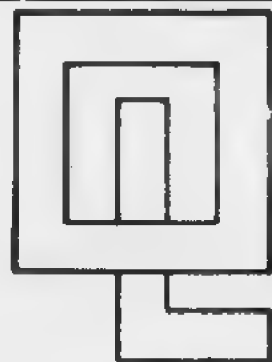
class a year and maintain their Round Dance Group. Vacations are spent on camp staffs.

"Our deepest appreciation," says Scotty, "goes to the Hak Hakolas and Jim Brooks' for guidance they gave us in our early dancing years."

SQUARE GEM

White dancing shoes may be tinted by adding food coloring to white shoe polish to match a dress. This can be washed off afterwards if desired. —Harriet Hartinger, Seattle, Wash.

A crisp new one dollar bill goes to Harriet for this Square Gem. Let's have yours.



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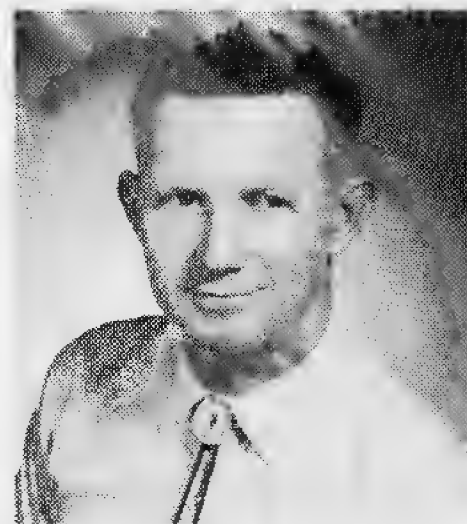
SL-108

All Flip/Instrumentals

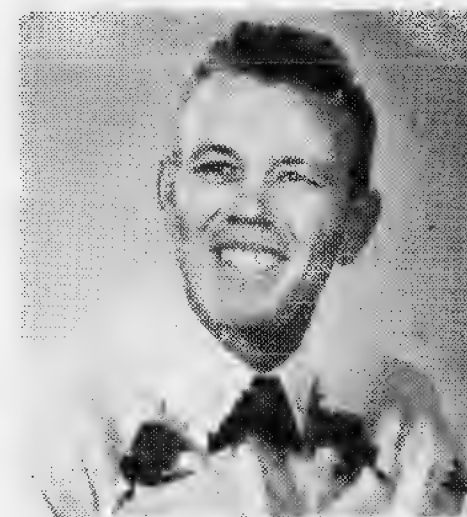
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RAMBLIN' ON
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Rounds

1647—UNDER YOUR SPELL

Caller: Andy Andrus
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1648—THEN I'LL BE HAPPY

Caller: Andy Andrus
Flip instrumental

1649—MY IDEAL

Caller: Marshall Flippo
Flip instrumental

1650—TRUE LOVE

Caller: Bob Fisk
Flip instrumental

1651—PASS THE UDDER UDDER

Party Record
Caller: Al Brownlee
Flip instrumental

1652—TAR BABY—Key of A
LARRY'S STOMP—Key of F
Hoedown

1653—THAT'S MY WEAKNESS

Caller: Sal Fanara
Flip instrumental

1654—ANYTIME

Caller: Bob Fisk
Flip instrumental

1655—JAMES

Caller: Marshall Flippo
Flip instrumental

1656—THAT CERTAIN PARTY

Caller: Vaughn Parrish
Flip instrumental

1657—SLOWPOKE

Flip, City Lights
Round Dances

LORE

1034—FIVE MINUTES MORE

Caller: Bob Augustin
Flip instrumental

1035—THINGS

Caller: Johnny Pierce
Flip instrumental

1036—EVERY MAN A KING

Caller: Bob Augustin
Flip instrumental

1037—MR. SANDMAN

Caller: Sal Fanara
Flip instrumental

1038—MUSKRAT RAMBLE

Caller: Johnny Creel
Flip instrumental

**1039—DANCE UNTIL SUNDAY
MORNING SATURDAY NIGHT**

Caller: Boots Lewis
Flip instrumental

1040—HEY, LOOK ME OVER

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1041—WALTZING MATILDA

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**1148—I ONLY WANT A BUDDY,
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Caller: Charles Drake
Flip instrumental

1149—WALKING ALONG

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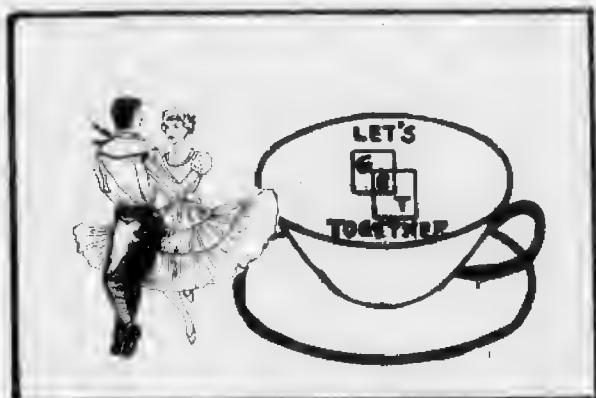


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(On the Record, continued from page 8)

I ONLY WANT A BUDDY NOT A GIRL—Bogan 1148

Key: E Tempo: 126 Range: High HB

Caller: Charles Drake Low LB

Music: Western 2/4 — Saxophone, Piano, Drums,
Bass, Guitar, Violin

Synopsis: (Break) Corner do sa do — swing — circle
four — ladies chain — roll half sashay — circle
— roll away — weave — promenade — swing.
(Figure) Sides right and left thru — heads lead
right, circle to a line — up and back — cross
trail — gents right hand star, girls promenade
— partner left — corner box the gnat — do sa
do promenade — swing.

Comment: Tune does not lend itself well to good
square dance tempo. Figures are conventional,
well timed and meter is OK. Rating ☆+

GREENER PASTURES — Silver Spur 113

Key: D Tempo: 125 Range: High HC

Caller: Rex Old Low LD

Music: Western 2/4 — Accordion, Piano, Bass

Synopsis: (Break) Circle — allemande — swing —
promenade — heads wheel around — right and
left thru — star thru — pass thru — allemande —
grand right and left — promenade — swing.
(Figure) Heads up and back — star thru — Cali-
fornia twirl — right and left thru — pass thru —
star thru — corner swing — promenade — swing.

Comment: Tune is a "country ballad" and does
not lend itself to excitement or good lyrics.
(There's more on page 76)

S-111

"ITCHIN' FOR MY BABY"

called by
HARRIS STOCKARD

S-112

"HILLBILLY FEVER"

called by
NORMA DUDNEY

A NEW SOUND IN
SQUARE DANCE RECORDS



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S-113

"GREENER PASTURES"

singing call
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S-114

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58 Advance Road, Toronto

GERRY HAWLEY RECORDS
34 Norman Crescent, Saskatoon, Sask.

THE CORRAL SHOP
859 Howe St., Vancouver 1, B.C.

Additional Dealers on Previous Pages

Dance patterns are conventional, well timed and have good meter. Music is well played and well recorded but the band is small. Rating ☆+

YOU LITTLE SWEET LITTLE YOU — Bogan 1147

Key: F Tempo: 123 Range: High HD

Caller: Charles Drake Low LB

Music: Western 2/4 — Guitar, Clarinet, Drums, Piano, Bass, Saxophone, Violin

Synopsis: (Break) Allemande for Alamo style balance — swing right — swing left — gents star across — turn left for a thar star — shoot star, go right and left grand. (Figure) Heads promenade half — sides right and left thru — heads divide and circle half with sides — dive thru — square thru $\frac{3}{4}$ — allemande — pass one — swing — promenade — swing.

Comment: Original song is a "country ballad." The range is quite wide and tune lacks excitement. Music is typical of this label and quite adequate. Dance patterns are conventional but meter could be better. Recorded quite slow at 123.

Rating ☆

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-March.

SINGING CALLS

Beverly Hillbillies	Jewel 106
Summer Romance	Windsor 4816
Gonna Raise A Ruckus	Windsor 4818
Night Train To Memphis	Square L 107
Morkords	Sets In Order 131

ROUND DANCES

Alley Cat	Atco 6626
Lucky	Belco 204
Fraulien	Blue Star 1645
Love Makes The World Go Round	Blue Star 1633
Dancing Shadows	Windsor 4682

BLUE EYED BABY — MacGregor 967

Key: G Tempo: 128 Range: High HC

Caller: Bill Ball Low LD

Music: Western 2/4 — Banjo, Accordion, Bass, Piano

Synopsis: (Figure) Heads up and back — half square thru — right and left thru — dive thru — pass thru — split two — round one — square thru — right and left thru — dive thru — square thru $\frac{3}{4}$ — allemande — do sa do — swing corner — promenade — swing. (Break) Allemande — swing — circle — whirlaway — circle — heads

up and back — pass thru — separate — box the flea with one you meet — everybody allemande — grand right and left — do sa do — promenade — swing.

Comment: Tune has been done several times before ("After They've Seen Paree") and once before by this same label and though this one is quite danceable it is no improvement. Music is OK and dance patterns are conventional.

Rating ☆+

MY IDEAL — Blue Star 1649 *

Key: C **Tempo:** 125 **Range:** High HB

Caller: Marshall Flippo Low LA

Music: 4/4 Shuffle — Piano, Saxophone, Guitar, Drums, Bass, Violin

Synopsis: Complete call printed in Workshop.

Comment: A well played instrumental and a typical Marshall Flippo good job of choreography including patterns, meter and lyrics. This is recorded far too slow and callers will have to increase the speed considerably to make it danceable.

Rating ☆☆+

I DON'T MIND — Kalox 1025

Key: E flat **Tempo:** 128 **Range:** High HC

Caller: C. O. Guest Low LB

Music: Western 2/4 — Violin, Drums, Guitar, Clarinet, Bass, Piano

Synopsis: (Break) Walk around corner — see saw — gents star right — allemande — weave — do sa do — allemande — promenade — swing. (Figure) Heads promenade half — lead right, circle to a line — up and back — pass thru — bend the line — right and left thru (turn lady twice) — cross trail — corner swing — promenade.

Comment: Music has a good beat, is well played and tune is lively. Dance patterns use standard material. With a little rework to improve meter and timing this could be a very good dance.

Rating ☆+

GOOD OLD COUNTRY STYLE — MacGregor 968

Key: D **Tempo:** 123 **Range:** High HC

Caller: Bill Ball Low LD

Music: Western 2/4 — Violin, Banjo, Piano, Accordion, Bass

Synopsis: (Break) Circle — allemande — partner right — girls star left — corner star promenade — back out make a ring — circle — allemande — promenade — swing. (Figure) Heads separate — meet partner and star thru — California twirl — sides cross trail to a line (facing out) — bend line — star thru — centers pass thru — swing — allemande — promenade — swing.

Comment: Music is played at an exceptionally slow speed for modern square dancing but this is partially overcome by a close timed dance.

Rating ☆

FOOT OF THE BED — Jewel 107

Key: C **Tempo:** 132 **Range:** High HC

Caller: Louis Calhoun Low LC

Music: Western 2/4 — Banjo, Piano, Drums, Organ, Bass

Synopsis: (Break) Walk around corner — see saw

high-falutin
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Additional Dealers on Next Page

— allemande — partner right — allemande —
box the gnat — girls star left — partner right —
allemande — grand right and left — promenade
— swing. (Figure) Heads lead right, circle to a
line — up and back — pass thru — Dixie twirl —
right and left thru — up and back — cross trail
— allemande — partner box the gnat — pull
by — corner swing — promenade — swing.

Comment: Music is well recorded and exceptionally well played but tune is very repetitive and fast moving making a better "hoedown" than a singing call. Dance patterns are fast moving, wordy and close timed. Rating ☆+

MY BABY — MacGregor 965

Key: E flat **Tempo:** 129 **Range:** High HC
Caller: Fenton Jones Low LA
Music: Standard 2/4 — Accordion, Banjo, Piano, Bass

Synopsis: (Break) Heads square thru — right and left thru — dive thru — star thru — cross trail — — allemande — do sa do — gents star left — promenade — swing. (Figure) Heads lead right, circle once around — two ladies chain — dive thru — square thru — new sides divide, star thru — swing facing girl — allemande — pass one — promenade next — swing.

Comment: Music is good and dance is fast moving and conventional. Tune is "When My Baby Smiles at Me." Key selection is good and though it will take practice to meter words to the music, most callers should be able to use this one. Rating ☆+

WALKING ALONG — Bogan 1149

Key: C **Tempo:** 123 **Range:** High HC
Caller: Bern Aubuchon Low LD
Music: Western 2/4 — Bass Guitar, Piano, Violin, Drums, Clarinet

Synopsis: (Break) Walk around corner — see saw — pass corner — do sa do next — girls star left — box the gnat — grand right and left — do sa do — allemande — promenade — swing. (Figure) Head ladies chain — heads right and left thru — square thru — circle to a line — corner swing — allemande — do sa do — promenade — swing.

Comment: Though recorded quite slow this is an interesting instrumental. If speed is increased
(Please jump to page 80)

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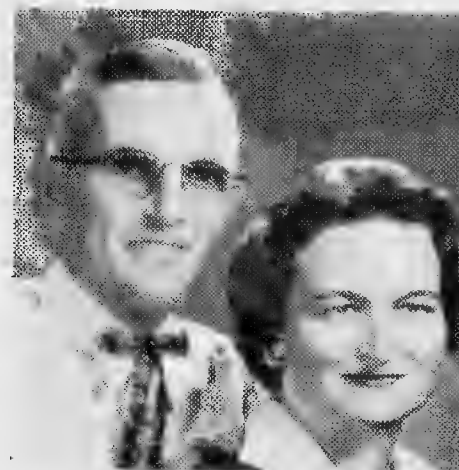
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to conventional tempo and call reworked to improve meter and timing this could be a good one. Rating ☆+

LOOSE TALK — Jewel 108

Key: C

Tempo: 127

Range: High HC

Caller: Jewel O'Brien

Low LB

Music: Western 2/4 — Banjo, Piano, Drums, Bass, Organ

Synopsis: (Break) Swing — allemande — promenade — heads wheel — right and left thru — pass thru — wheel cross — star thru — pass thru — allemande — grand right and left — promenade — swing. (Figure) Head ladies chain — heads lead right, circle to a line — pass thru — cast off $\frac{3}{4}$ — pass thru — wheel and deal — double pass thru — face partner, star thru — center four square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: Music is well played though lead is hard to follow unless you know melody. Check synopsis above to make sure you know all the basics used as no explanation comes with record. Rating ☆+

TRUE LOVE — Blue Star 1650

Key: C

Tempo: 128

Range: High HB

Caller: Bob Fisk

Low LA

Music: Western 2/4 — Violin, Guitar, Piano, Bass, Drums, Steel Guitar, Clarinet

Synopsis: (Break) Allemande — promenade — ladies turn back, twice around — box the gnat — pull by — allemande — grand right and left — promenade. (Figure) Heads swing — up and back — square thru — right and left thru — square thru — California twirl — Dixie chain — girls turn back, swing — promenade.

Comment: Figures are interesting and well timed and metered. Tune is fast moving and covers a wide range with lots of notes making it a little difficult to sing. Rating ☆+

I DON'T CARE — MacGregor 969

Key: D

Tempo: 130

Range: High HC

Caller: Bob Van Antwerp

Low LA

Music: Standard 2/4 — Accordion, Guitar, Drums, Bass, Piano

Synopsis: (Break) Corner do sa do — swing partner — circle — ladies chain — roll half sashay —

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circle — roll away — weave — promenade —
— swing. (Figure) sides right and left thru —
heads lead right — circle to a line — up and
back — cross trail — gents right hand star —
girls promenade — turn partner left — corner
box the gnat — do sa do — promenade — swing.
Comment: Tune is easy at square dance tempo and
call is well metered but wordy. Dance patterns
are well timed and conventional. Rating ☆+

IT PAYS TO ADVERTISE — Silver Spur 114

Key: E **Tempo:** 126 **Range:** High HD
Caller: Harris Stockard Low LE
Music: Western 2/4 — Accordion, Piano, Guitar,
Bass

Synopsis: (Break) Walk around corner — star prom-
enade partner — girls backtrack — box the gnat
pull by — allemande — grand right and left —
do sa do — promenade — swing. (Figure) Heads
up and back — square thru — star thru — Cali-
fornia twirl — bend the line — square thru ¾ —
allemande — do sa do — corner swing — prom-
enade — swing.

Comment: Dance patterns are interesting and
music is well played. Tune selection is weak
and it will take showmanship to put this one
over. Rating ☆+

INDIANA HOME — Sets in Order 133 *

Key: E flat **Tempo:** 128 **Range:** High HC
Caller: Merl Olds Low LB
Music: Standard 2/4 — Piano, Guitar, Accordion,
Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A smooth flowing, close timed dance
using conventional patterns. Lyrics from origi-
nal song are used in several places. Music has
a lively beat and dance is easy to call.

Rating: S.I.O.

HOEDOWNS

GREEN GODDESS — Top 25055

Key: E Flat **Tempo:** 134
Music: (Russal's Men) Piano, Guitar, Banjo, Bass,
Drums

GEYSER BASIN — Flip side to the above

Key: C **Tempo:** 134

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Music: (Russal's Men) Piano, Guitar, Banjo, Bass, Drums

Comment: Two lively instrumentals of the "jazzy" type. The rhythm is strong and the well played music is basically a jazz combo "noodling" around a standard chord pattern. Rating ☆☆

PICKIN' AND GRINNIN' — Sets in Order 2140

Key: A

Tempo: 128

Music: (Roscoe & Floyd) Multiple Guitar

GO MAN GO — Flip side to the above

Key: A

Tempo: 128

Music: (Roscoe & Floyd) Multiple Guitar

Comment: Rhythm hoedowns in the modern manner. "Pickin' & Grinnin' " has a strong bass beat

and "Go Man Go" is built around a "boogie beat." No lead (melody) is maintained but features interesting guitar work. Rating: S.I.O.

ROUNDS

GOODNIGHT MY SOMEONE — Windsor 4685

Music: (Memo Bernabei) Saxophones, Trumpet, Bass, Piano, Drums, Trombone

Choreographers: Gordon and Isobel Hill

Comment: A medium speed, well played arrangement using a full band. The waltz routine is smooth flowing and well written. First eight (Still more on page 84)

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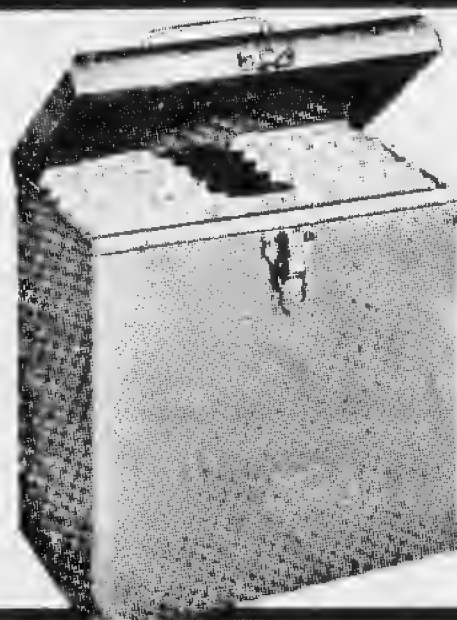
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LOVE YA — Flip side to above

Music: (Pete Lofthouse) Violin, Guitar, Piano, Drums, Bass

Choreographers: Frank and Iris Gilbert

Comment: A modified version of the same music recently released by this label as a square dance. The four times thru routine is fast moving and easy with several sections repeating.

RHYTHM ON THE SAND — Sets in Order 3138

Music: (The Jerry men) Trumpets, Trombone, Piano, Bass Saxophones, Accordion, Drums

Choreographers: Harold and Myrtle Eicher

Comment: Full band arrangement of the tune "Japanese Sandman" played in a "soft shoe" style complete with stop breaks. The routine is fun to do and will appeal to a great many dancers.

COCOANUT GROVE — Flip side to above

Music: (The Jerry men) Trumpets, Steel Guitar, Rhythm Guitar, Piano, Saxophone, Accordion, Bass, Drums

Choreographers: Murle and Ariel Marquis

Comment: This is a new recording with a full band and the dance routine is a re-release of one that was extremely popular a few years back.

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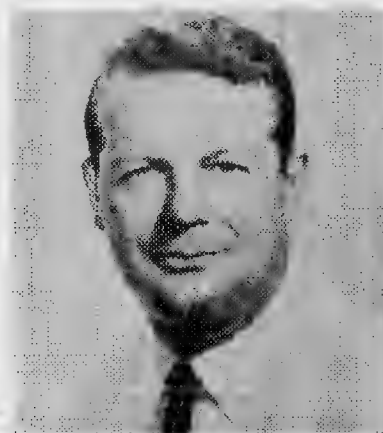
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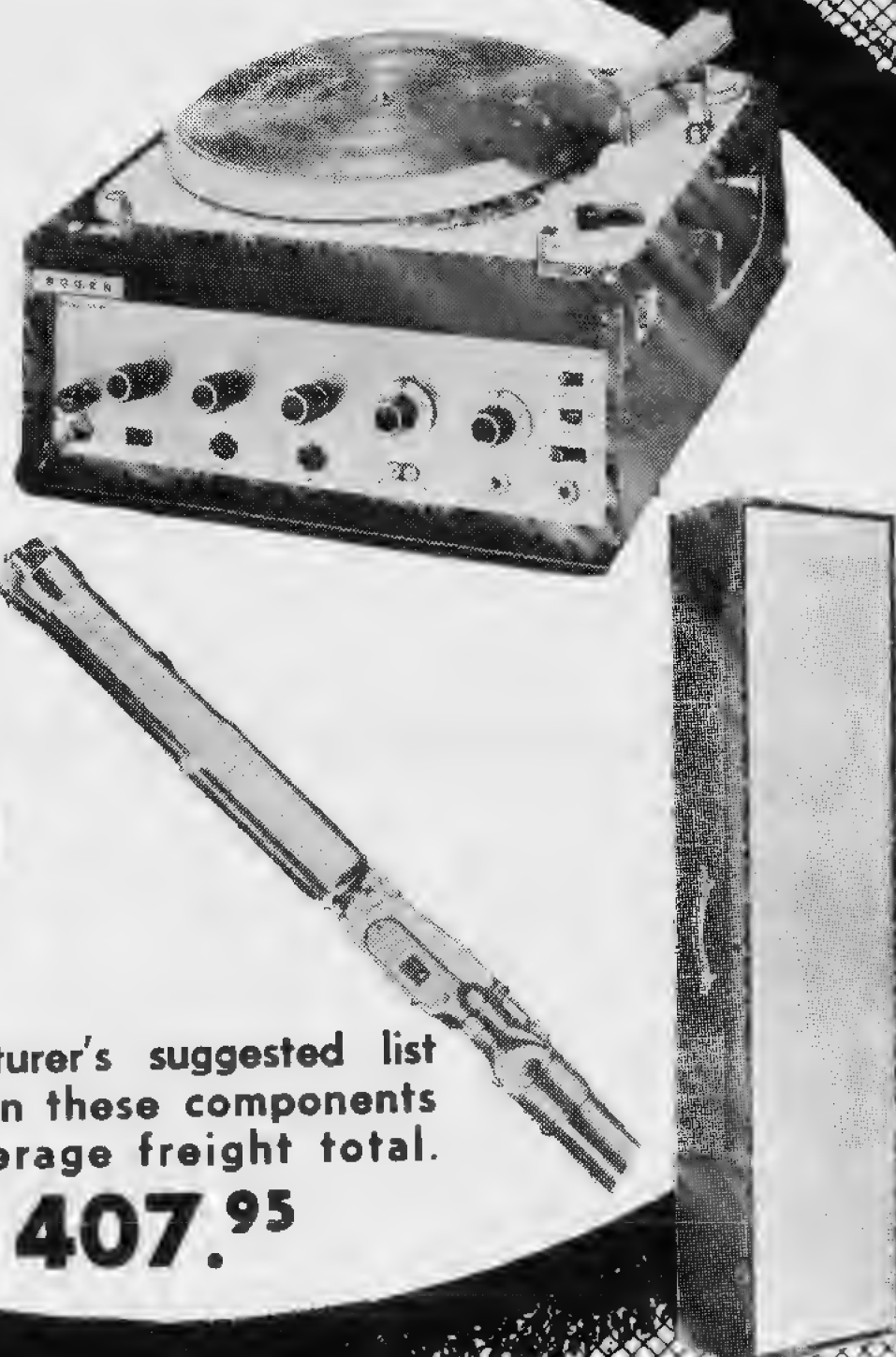
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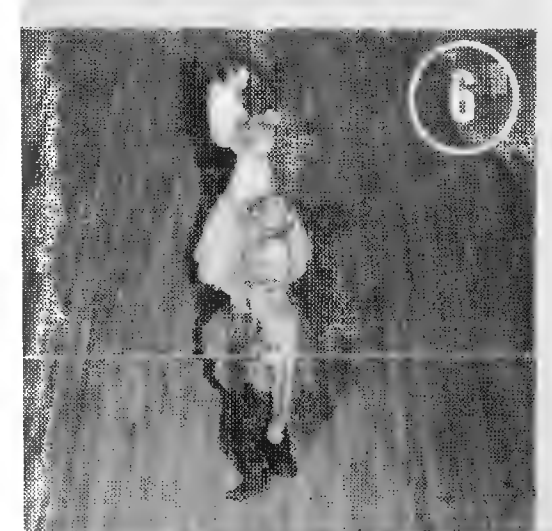
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ANOTHER COUSIN (IT'S A LARGE FAMILY) of the Wheel and Deal is this one we've selected for our experimenting this month. It starts out exactly the same as Wheel and Deal. However, halfway through the movement comes the switch. To make proper use of the maneuver dancers must have a fairly good geometrical sense and be able to know when they have moved a quarter, half, or three-quarters of the way around. You might give this one a try. It has possibilities, needs a little more room to operate, and it can be fun.

WHEEL AND HOOK

By Chip Hendrickson, Ridgefield, Connecticut

From a line of four dancers, the couple on the right starts a left face wheel (as in a wheel and deal) while the couple on the left moves forward and starts to wheel right (as in a wheel and deal). After turning 90° the two couples form a line with the inside two dancers taking arm holds. The line, as a unit, is now ready to travel in a clockwise direction either 90° (1/4 around), 180° (1/2 way around), or 270° (3/4 around) according to the call.

Our dancers start in a line of four as they might be after a Pass Thru (1). The couple at the left end of the line moves forward in a clockwise direction as the right hand couple starts a tighter counterclockwise turn (2) as in Wheel and Deal. As both couples reach what might be the half-way mark in a Wheel and Deal they find themselves in a line of four, facing in two opposite directions (3). The two persons in the center hook right arms and the line is set to move forward in a clockwise direction (4). From this point the line can turn one-quarter (5), halfway around (6) or three-quarters around — to satisfy the needs of the pattern. You'll find examples for use with Wheel and Hook on page 32 of this issue.

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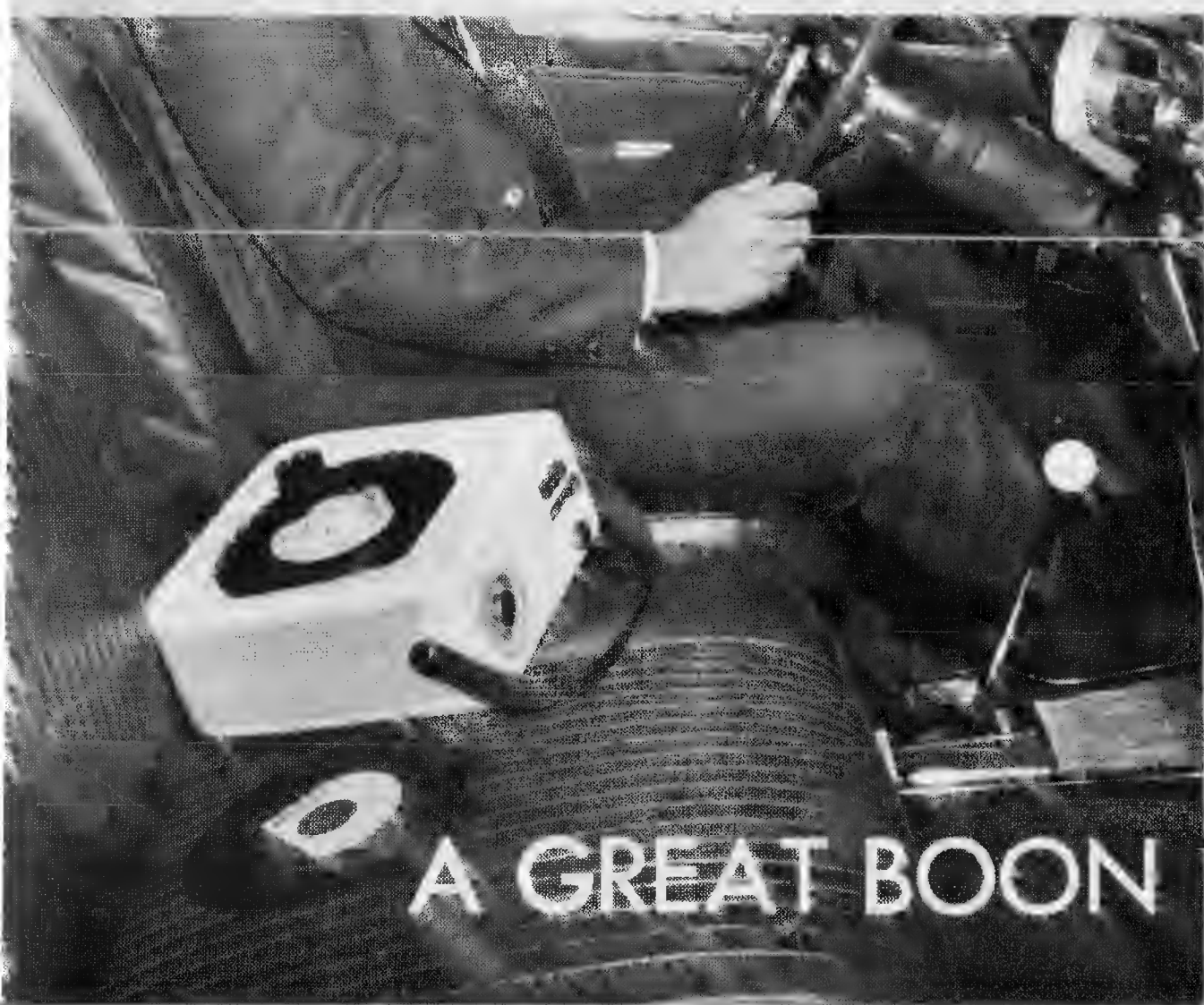
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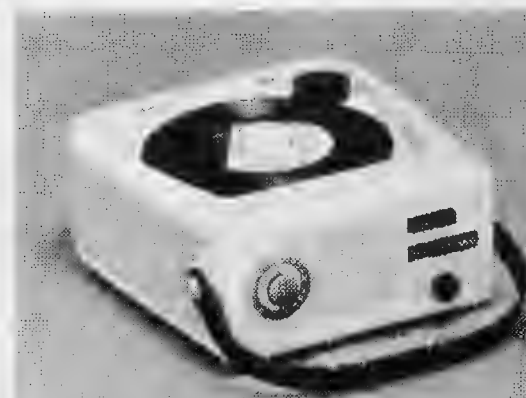
TO CALLERS
TEACHERS
DANCERS

Thanks to modern-day inventiveness, you can now travel anywhere and have music wherever you go. Working on a new call? Just set the Channel Master Swing-Along on the front seat of the car as you head off to work and play the newest patter call or singing call releases. Going over a bumpy road?—no matter—the Channel Master Swing-Along plays even if it's upside-down. Working out a new round dance? Fine. Practice it in any room in the house — or in your motel or hotel room or at your mountain cabin. No wires (it runs on four regular size, heavy duty flashlight batteries), and it's so light (only 6 pounds) and it's no problem to carry. The Channel Master Swing-Along comes in a sturdy brown and white plastic case. It contains a complete transistorized portable radio and is the perfect answer for any caller or teacher. You just can't miss! Be the first one in your area to own the Channel Master Swing-Along and take advantage of its many features.

*Instant
push button
control for
phono
or radio*

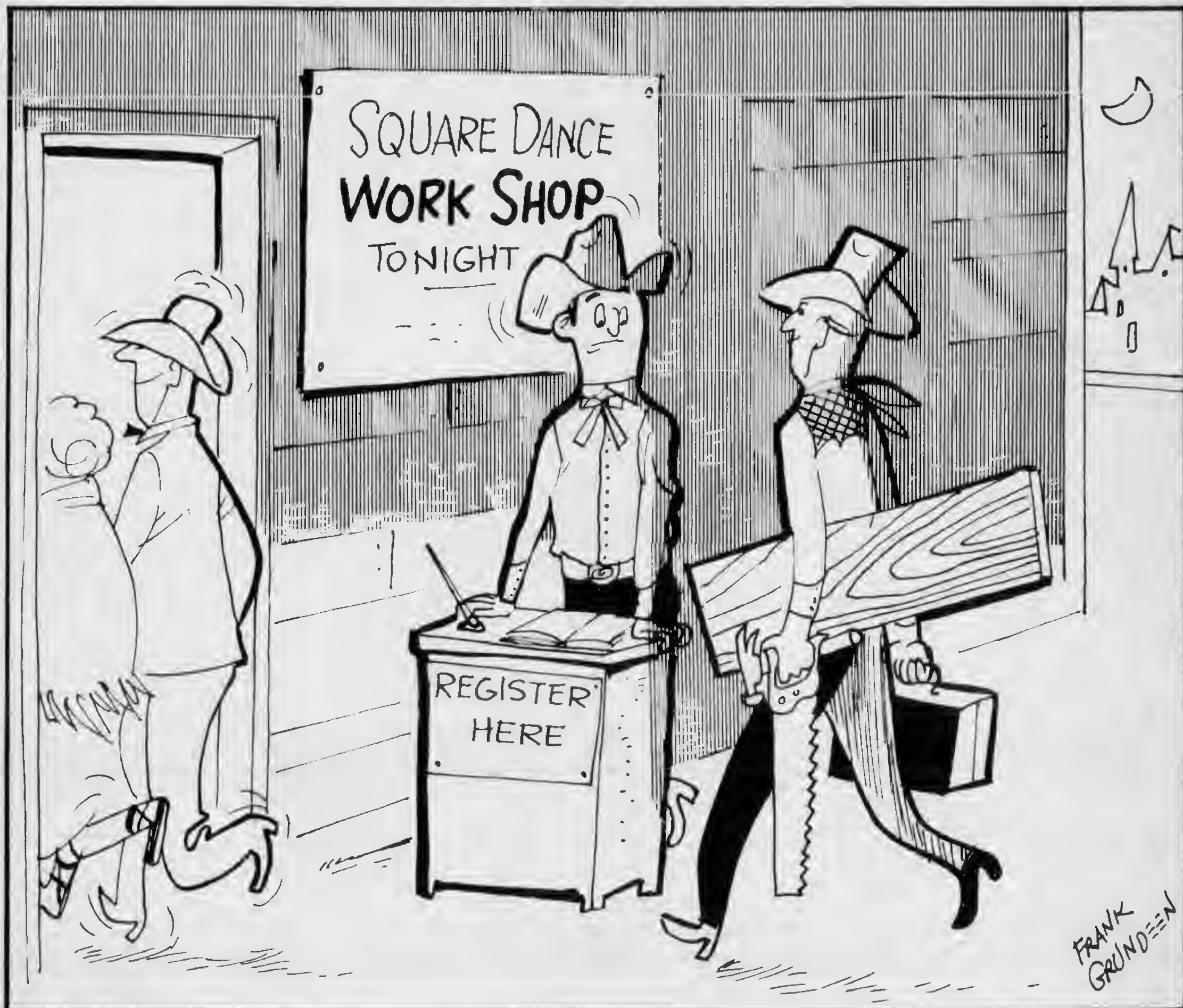
*Ready
to play
in any
position*

*Carry it
anywhere
while it
plays*



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